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ABSTRACT

Developed and written so that Alaska school district personnel with a minimal amount of experience could conduct an equity inservice presentation, this equity module provides trainer instruction sheets, handouts, and activity sheets suitable for an inservice presentation on women in literature. After a sample agenda for the inservice presentation and an introductory exercise, the module presents activities designed to: (1) identify bias in books for college-bound students; (2) point out bias in reviewing of female authors' books; (3) give participants a chance to analyze their own curriculum; (4) help participants adapt and/or use some of the 13 lesson plans included in the module; (5) have participants experience a lesson on women in literature; (6) introduce participants to a number of women authors; and (7) show what assumptions can be made from literature that is sexually biased. Evaluation instruments; a list of eight womens' diaries and journals that are available in Alaska; a list of 11 womens' diaries and journals that are not available in Alaska; Elaine Millard's essay "Stories to Grow On: A Re-Examination of Fiction in the First Years of Secondary School"; a list of alternative themes, literature units, and publishers' resources; a list of 50 recommended books by women; and four articles from "English Journal" concerning women in literature are attached. (RS)

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INTRODUCTION TO THE MODULE SERIES

Alaska's gender equity law, which prohibits gender discrimination in public school education, was passed by the Alaska Legislature in 1981. The law has been cited as one of the strongest state gender discrimination laws in the nation. This is in part due to the fact that the regulations require school districts to establish written procedures:

1. For the biennial training of certificated personnel in the recognition of gender bias in instructional materials and in instructional techniques which may be used to overcome the effects of gender bias;

2. For the biennial training of guidance and counseling staff in the recognition of bias in counseling materials and in techniques which may be used to overcome the effects of gender bias;

3. For the review of textbooks and instructional materials for evidence of gender bias; and

4. For the replacement or supplementation of materials found to exhibit bias.

Since the implementation of these regulations, referred to as Chapter 18, many school districts have relied on the Department of Education to provide them with on-site inservice training in the area of gender discrimination. Recognizing that local school districts need their own cadre of equity trainers as well as materials, the Department of Education utilized Title IV funds for the development of a series of equity modules. Between 1986 and 1988, educators within Alaska have developed ten modules, relating directly to curriculum content areas, that are now available to all Alaskan school districts. The modules were developed and written in such a fashion that district personnel with a minimal amount of experience could conduct an equity inservice.

Modules available from the Department include:

Women in American History (Elementary)
Women in American History (Secondary)
Language Bias (K-12)
Science (Elementary)
Physical Education (Secondary)
Computer Equity (K-12)
Foreign Languages
Fine Arts (Elementary)
Mathematics (Elementary)
Health (Elementary)

The Department is continuing the development of modules in other curriculum areas, most notably World History and Geography.

The Department of Education is committed to helping school districts comply with the regulations outlined in Chapter 18 and welcomes suggestions and ideas relating to equity issues in the classroom, the school and at the district level.

School district personnel using the modules are requested to complete the evaluation sheet at the end of this module and return it to the Department of Education. This information will be used to update and improve the modules.

ACKNOWLEDGEMENTS

The development of the Women in Literature (7-12) equity module has been a cooperative effort of Anchorage School District personnel and the Alaska State Department of Education. Those who worked on the development of this module are:

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WOMEN IN LITERATURE

An Equity Training Module

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A. Listing of Women's Diaries and Journals
B. "Stories to Grow On: A Re-examination of Fiction in the First Years of Secondary School"
C. Alternative Themes - Literature Units - and Publishers' Resources
D. Fifty Recommended Books by Women
E. "Sexual Stereotyping and the English Curriculum"
F. "Dorothy M. Johnson: A Woman's Voice on the Western Frontier"
G. "The Value of Their Lives"
H. "The Ethics of Feminism in the Literature Classroom: A Delicate Balance"

OVERVIEW

LEARNING OBJECTIVE	METHOD	TECHNIQUE	TIME	ACTIVITY	RATIONALE	RESOURCES NEEDED
1. Discuss and receive information on the intent of inservice and review agenda for clarification on purpose of activities	Large group	Information giving. Questions and answers.	10 minutes	Posting of objectives and review of agenda.	To set the climate for open discussion and give information on state mandate for training. Also review goals and objectives.	Construction paper Markers Flip chart or newsprint Tape Handout #1
2. Participants will become acquainted with each other and with the trainer.	Large group	Sharing drawing	15 minutes	Drawing a picture of an odyssey.	To let participants get acquainted with the trainer and each other.	Blank paper Pencils
3. Participants will become aware of inequities in literature	Large group	Take a quiz	10 minutes	Take a quiz	Participants will become aware of omission of women authors.	Pencils Paper
4. Participants will become aware of inequities in literature.	Large group	Take a quiz	10 minutes	Take a quiz	Participants will become aware of omission of women authors.	Paper Handout #2
5. Participants will become aware of inequities in "best lists".	Small group	Tally ratio on pamphlets	15 minutes	Review pamphlets on recommended reading for college-bound students.	Participants will become aware of omission of women authors in "best lists".	Pamphlet, "Outstanding Books for the College-Bound"
6. Participants will become aware of inequities in book reviews.	Small group	Tally ratio of authors on reviews	10 minutes	Study and tally the New York Times Book Reviews for four weeks.	Point out bias to participants in the reviewing of books by female authors.	Handouts #3, 4, 5, 6,7 Butcher paper Markers

OVERVIEW

LEARNING OBJECTIVE	METHOD	TECHNIQUE	TIME	ACTIVITY	RATIONALE	RESOURCES NEEDED
7. Participants will analyze their own curriculum for inequities.	Small group	Look at own curriculum	45 minutes	Evaluate and review the participant's current curriculum.	Participants will become aware of inequities in their own curriculum.	Paper, pencils Handout #8 Large sheets of butcher paper for each group Markers Optional: Participant's course curriculum
8. Participants will look at some sample lesson plans.	Small group	Look at sample lessons.	15 minutes	Review lesson plans in module.	Participants will be able to utilize lesson plans in their own classrooms.	Sample lesson plans in module Handout #9-21
9. Participants will experience a sample lesson plan.	Large group	Read a short story and write about it.	30 minutes	Read a short story and write about the story.	Participants will be able to participate in a sample lesson plan on women in literature.	Handout #22
ALTERNATE ACTIVITIES						
10. Participants will learn about the problems of women authors.	Large group	View a filmstrip	34 minutes	View a filmstrip	Participants will learnabout the problems faced in history and today.	Filmstrip "To Be a Woman and a Writer" Filmstrip projector Cassette recorder
11. Participants will learn about inequities in fairy tales.	Large group/ Small group	Discussion and acting out.	30 minutes	Brainstorm fairy tales and rewrite and act out a fairy tale.	To show what assumptions can be made from sexually biased literature.	Butcher paper Markers
12. Evaluation						

INTRODUCTIONS AND AGENDA SHARING

PURPOSE: To share with participants who you are; to set norms; and to share with participants your expectations about the purposes and agenda for this training session.

GROUP SIZE: 10-30 people

TIME REQUIRED: Approximately 10 minutes

MATERIALS:
Construction paper
Handout #1
Flip chart or newsprint
Markers (one for each participant)
Tape

ROOM ARRANGEMENT: Large group setting, informal

PROCEDURE:

1. As participants come in, ask them to make themselves a name card. This is made by folding a piece of 8"x12" construction paper in equal thirds. Participants write their first name with a magic marker on the paper and stand it up in front of their desk or table. This way the trainer can easily see the names of the participants. On the back side of each card, the side facing the participants themselves, they should write the name of their favorite female author.

2. Trainer gives background of the inservice, tells where it was developed and shares how it came to be offered to that school (or district or group).

   The Women in Literature Gender Equity Module was developed in the Summer of 1989 in conjunction with The Alaska State Department of Education, in order to provide content area equity inservice in the language arts. There is also another equity module called "Language Bias", which is obtainable from the Department of Education. Trainer also points out that Chapter 18, Alaska's State Equity Regulations, requires biennial training of staff in the areas of gender bias and sex role stereotyping. This inservice satisfies that part of the law which mandates inservice training, under Chapter 18, for all certificated teachers.

3. Trainer distributes Handout #1 and goes over agenda on flip chart.

4. Trainer asks for clarification questions or concerns. Example:

   "What do you expect from this workshop?"

   "Is there anything confusing about the agenda?"

   "Do you have any concerns?"

5. Trainer will post the goal of this inservice:

Goal: *To emphasize to the participants the many contributions women have made to literature.*

OVERALL PURPOSE AND DESIGN

WOMEN IN LITERATURE (7-12) INSERVICE

PURPOSE:

To increase participants' (particularly secondary teachers) knowledge and awareness of women in literature; both the well-known and "lost" writers recently rediscovered by feminist scholars.

To provide strategies and activities designed to promote awareness of the role of women in literature.

To give participants the opportunity to evaluate their own curriculum for inclusion of female authors and female role models and to provide lessons and resources to modify their curriculum.

AGENDA

Time required:	Activity:
10 minutes	Introductions/Agenda sharing
15 minutes	Odyssey Activity
10 minutes	Women In Literature - Quiz I
10 minutes	Women in Literature - Quiz II (alternate activity)
15 minutes	Outstanding books for the college-bound
10 minutes	New York Times Book Reviews
10 minutes	Break
45 minutes	Analyze your own curriculum
10 minutes	Share findings with group
15 minutes	Resource sharing
20 minutes	Your Mother, Yourself*
10 minutes	Evaluation

*Alternate Activities:
To Be a Woman and a Writer
Fairy Tales

"...and watched the stars through the holes in the roof, and thought of Long's Peak in its glorious solitude, and resolved that, come what might, I would reach Estes Park.'

-Isabella L. Bird. 1873
A Lady's Life in the Rocky Mountains

ODYSSEY EXERCISE

PURPOSE: This activity should get people involved in a non-threatening way and can be used as a means of introduction. Even teachers who know each other professionally may not know a lot about their colleagues. It is also an activity that teachers can easily adapt for their own classrooms.

GROUP SIZE: Small or large.

ROOM ARRANGEMENT: Large room with tables.

MATERIALS: Plain white paper
Pencils

PROCEDURE:

1. Pass out plain white paper.

2. Trainer says something like: "I would like you to go on an Odyssey; an adventure. It could be an adventure like Ulysses, traveling in a primitive sailing boat, or an odyssey of physical endurance like Martha Louise Black who wrote My First Ninety Years about her travels to Alaska in 1918 and crossing the Chilkoot Trail. It could be an odyssey like Mary Kingsley in her biography Voyager Out where Mary Frank relates her experiences as one of the first Europeans to travel alone in uncharted regions of Africa. An odyssey like John Scully who in his book Odyssey relates his journey from being chief executive for Pepsi in New York City to head honcho at Apple Computer in Silicon Valley. It can be an odyssey of the spirit or the flesh. Money and time are no object.

Now draw a picture of the transportation for your odyssey. It can be something real like a bicycle or camper or some futuristic mode not dreamed of yet or it might just be a pair of hiking boots. This drawing is just a rough draft. No one cares about your drawing ability. Just get your idea down. You will have 5 minutes for this activity."

ODYSSEY EXERCISE

3. Trainer should share his/her own drawing and briefly tell where their odyssey would be. As this sets the tone, the trainer's drawing should not be an elaborate drawing but just a rough sketch that has been done with the participants. It is also important that the trainer model what they want the participants to do by briefly describing their own odyssey.

4 After sharing their drawing, the trainer then asks each participant in turn, going around the room, to share their drawing and their odyssey. It is okay if someone doesn't want to share.

5. After everyone has gone around the room, the trainer should say, "This is one way to introduce a unit on Homer's The Odyssey or "The Adventures of Ulysses" as it is called in some textbooks. It is one way to overcome the problem of teaching literature that is male oriented. The male characters in The Odyssey are the heroes. The female characters either stay at home and wait or are sorcerers or witches." This activity accomplishes a number of things:

   A. It forces students (both male and female) to get in touch with or set some goals.
   B. It validates and accepts everyone's goals.
   C. It will show a lot of similarities across gender lines. (i.e. Boys and girls will both want to sail around the world, travel to Europe, etc. If it doesn't, it would be a good time to discuss why.)
   D. It sets the stage for enjoying The Odyssey.
   E. It points out that just because Homer's characters are male, females also can and do have odysseys.

6. The trainer should ask participants how this might work in their classrooms. Trainer could suggest teachers bring in readings about women who went on adventures or bring in excerpts from travel journals or books to share with the class. In fact, this might be the start of an interesting unit on diaries and travel logs by women.

7. Trainer should say something like, "This is what this inservice is about. Analyzing your curriculum for inclusion of women in literature and balancing out those selections which seem to have a bias toward males."

"Compared to the countless centuries of the silence of women, ...ours has been a favorable one...In this century women have access... previously denied...And the results?...One woman writer of achievement for every twelve men so ranked."

-Tillie Olsen

WOMEN IN LITERATURE
QUIZ I

PURPOSE: To increase awareness of the omission of women authors in society.

GROUP SIZE: Large group

TIME REQUIRED: 20 minutes

MATERIAL: Pencils
Paper

PROCEDURE:1.

1. Trainer asks participants to fold a piece of paper lengthwise and put the heading "male" on the right and "female" on the left.
2. Trainer then asks participants to spend 3 minutes writing down as many male authors as they can think of.
3. Trainer then asks participants to spend 3 minutes writing down as many female authors as they can think of.
4. When time is up, the trainer should ask for participants to add up the number of male authors they listed and the number of female authors they listed. Ask them for any comments.
5. Trainer then gives participants the "stumper question": List five male playwrights and five female playwrights.

   (Trainer might challenge participants to see how many theater groups present plays during the year by female playwrights. Anchorage's statistics for the 1989-1990 season are one female playwright for twenty plays produced.)
6. Trainer should ask for comments about their lists and about their thoughts when making the lists from the participants.

"I've stayed in the front yard all my life.
I want a peek at the back
Where it's rough and untended and hungry weed grows.
A girl gets sick of a rose."

-Gwendolyn Brooks

WOMEN IN LITERATURE
QUIZ II

PURPOSE: To familiarize participants with information on women authors.

GROUP SIZE: Large or small

TIME REQUIRED: 10 Minutes

MATERIALS: Handout # 2
Paper

PROCEDURE:

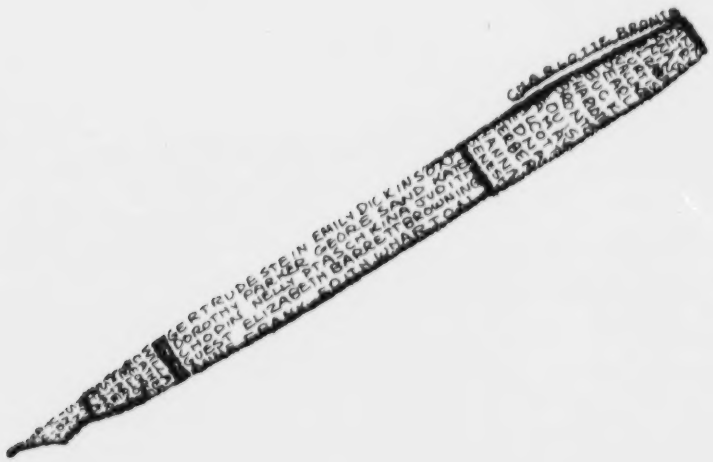
1. Trainer asks participants to get out some paper and number it one to ten. Trainer will ask the participants to respond to some quiz questions about women in literature by writing true or false next to the number on their paper.

2. Trainer reads the questions one at a time, asking for a response with each question, and answering the question with the correct answer.

3. Trainer then hands out the quiz (Handout #2) to the participants

WOMEN IN LITERATURE
QUIZ II

1. Female authors are under-represented in junior high literature. (T)
2. Female authors are under-represented in high school literature. (T)
3. Female authors are under-represented in college literature classes. (T)
4. Male authors are published more than female authors. (T)
   [Olsen: one book published by a woman to every four or five by men.]
5. Girls read more romance/family relations books. (T)
6. Boys read more science fiction than girls. (T)
7. Publishers, through special school editions, heavily promote teen romance series for girls which emphasize attractiveness and having a boyfriend as the most important achievements of a teenage girl. (T)
8. Women receive fewer awards for their writing and are on fewer "best" lists. (T)
   [Tillie Olsen in her book Silences claims one recognized woman writer for every twelve men.]
9. In 1987, of 97 mysteries reviewed by The New York Times, only seven were by women. (T) [Current membership roles in Mystery Writers of America has 40% female membership]
10. There are fewer parts for females in the theater because fewer plays are written for and by women. (T)



"I am Heathcliff"
-Cathy, Wuthering Heights

OUTSTANDING BOOKS FOR THE COLLEGE-BOUND

PURPOSE: To familiarize participants with bias that exists in book lists.

GROUP SIZE: Small group, 4-6 in a group

TIME REQUIRED: 15 Minutes

MATERIALS: Pamphlets "Outstanding Books for the College-bound"
- Nonfiction
- Fiction
- Biography
- Fine arts
- Theater.

PROCEDURE:

1. Trainer should divide the large group into small groups of 4-6 people.
2. Trainer passes out 4-6 pamphlets of the same genre to each group. (For example: 4-6 pamphlets on fine arts to one group, 4-6 pamphlets on fiction to the next group, etc.)
3. Trainer asks each group to figure out the ratio of male to female authors in their genre and be prepared to share their findings with the group.
4. Groups report back their ratios to the large group.
5. Trainer might discuss with participants Tillie Olsen's assertion in Silences that only one out of twelve female authors are recognized - that is, put on the "best" lists, included in college curriculum, or receive awards or recognition.

"It seems to me much better to read a man's own writing than to read what others say about him, especially when the man is first-rate and the 'others' are third-rate."

-George Eliot

NEW YORK TIMES BOOK REVIEW

PURPOSE: Point out bias in reviewing of female author's books.

GROUP SIZE: Small groups of 4-6

MATERIALS: Handouts #3, #4, #5, #6, #7
Butcher paper
Markers

TIME REQUIRED: 10 Minutes

PROCEDURE:

1. Trainer directs large group into small groups of 4-6 people in each category.

2. Trainer passes out Handout #3 to one group, #4 to another group, etc.

3. Trainer then asks groups to figure out the ratios of male to female authors reviewed and be prepared to report back their findings to the group. (Where there might be a question whether an author is male or female the code M-male F-female is on the photocopy.)

   (My findings from the New York Times Book Review are as follows:
   July 2, 1989 - Eighteen books reviewed, six by females.
   July 9, 1989 - Twenty books reviewed, three by females.
   June 25, 1989 - Twenty books reviewed, five by females.
   July 16, 1989 - Twenty books reviewed, seven by females.)

4. The trainer should record their ratios on a piece of butcher paper as they are reported.

5. Trainer should ask for comments from participants as to why this situation of more males than females reviewed exists. (There are as many female as male authors, although more male authors get published and read than females.)

The New York Times

HANDOUT #3

Book Review

WOMEN ACTIVISTS: Challenging the Abuse of Power. By Anne Witte Garland. (Feminist Press at the City University of New York, Cloth, $29.95; Paper, $9.95.) In 1977 Cathy Hinds suffered a miscarriage and her family and neighbors became chronically ill, yet authorities dallied when pressed to clean up the toxic waste dump that a health officer in East Gray, Me., said had poisoned the local water supply and was the cause of illness. Her ordeal transformed Ms. Hinds from a rural homemaker into a career community organizer. She is one of 14 women profiled in this slim volume, a celebration of the women who are the backbone of neighborhood groups and who, by forcefully challenging corporate and government abuses, have advanced the causes of both democracy and feminism. They learned to mistrust the authorities, make use of the news media and rally their neighbors. They learned to be skeptics but not cynics. And they learned patience: Mary Sinclair persisted for 17 years to defeat a proposed nuclear power plant in Michigan. These are suspenseful stories, pitting determined heroines against self-interested corporations, sluggish government agencies and frightened or apathetic neighbors. Anne Witte Garland, a freelance writer commissioned to do the book by Ralph Nader's Center for Study of Responsive Law, conveys the texture of community activism — its obstacles, setbacks, incremental gains and stresses on families. The author vividly portrays the women's personal strengths, but their flaws are unrevealed, making them seem larger than life. Trimmed to human proportions, these characters would be no less inspiring.

RONNI SCHEIER
September 4, 1988

WRITING RED: An Anthology of American Women Writers, 1930-1940. Edited by Charlotte Nekola and Paula Rabinowitz. (Feminist Press, $12.95.) This is the first comprehensive anthology of radical American women writers of the 1930's — years in which the women's movement is commonly thought to have lain dormant. The short fiction, poetry and reporting selected by Charlotte Nekola and Paula Rabinowitz, who are both published poets, were gleaned from journals well known and obscure. The editors emphasize that the title of the anthology is not meant to suggest that its writers subscribed to any one party line. Yet the heavy-handed rhetoric of many of the pieces — characters calling one another "bourgeois pessimists" — may do exactly that. Several selections manage to fuse political theory with everyday reality: "A Good Landlord" by Dorothy Day describes the exploitative working conditions of one young woman with two small children; Mary Heaton Vorse's "School for Bums" documents the squalid living conditions of the homeless in New York City with haunting familiarity; several anonymous workers' narratives compellingly illustrate why such radical political movements were born in the first place. Many of the selections here focus more on class-related struggles than on issues of gender and race. But the anthology as a whole highlights issues that continue to engage politically active women and provides a base from which other scholars and writers can and should build.

KAREN FITZGERALD
April 17, 1988

DOCTOR ZAY. By Elizabeth Stuart Phelps. (Feminist Press, $8.95.) "Doctor Zay," originally published in 1882, is a love story with rural Maine as its background. Waldo Yorke is a spoiled, wealthy young man from Boston, who meets with a severe accident while traveling along the "wild Maine coast"; Dr. Zay is the brilliant physician who attends his recovery. The story is told largely from the young man's point of view; he moves from shock and horror at the initial discovery that his doctor is a woman, to respect and fascination as he slowly recuperates and watches her in action, to passionate love. Most of the book takes place during Waldo's convalescence; the scenes of medical practice in a rural place are detailed and very affecting, as Dr. Zay pits herself against infant mortality, against accidents and disease, against the harsh realities of the life lived by her patients. Her own life is hard but full; this novel does an unusually good job of communicating the kinds of frustrations and satisfactions that make up a specific vocation. Waldo strives to become worthy of Dr. Zay, only to find himself brought up against a new problem: she will not give up her profession; she is not sure she can marry at all. She tells him: "You have been so unfortunate as to become interested in a new kind of woman. The trouble is that a happy marriage with such a woman demands a new type of man." Phelps does a superb job of writing dialogue that allows for the discussion of the problems central to this novel, while remaining true to her characters, engaging and frequently funny. Waldo and Dr. Zay are both appealing people; it is fascinating to watch them struggle with hard choices in a world that does not feel at all far away.

PERRI KLASS
April 17, 1988

Publishers Weekly

ISLANDERS

Helen R. Hull. Feminist Press, $10.95 ISBN 0-935312-91-9

When first published to acclaim by Macmillan in 1927, *Islanders* was correctly interpreted as a portrait of the economic debilitation and isolation endured by middle-class women (hence "islanders") when America shifted from an agrarian to a cash economy, when women and men no longer worked side by side on the farm and only men received direct compensation for their labor. Through the experiences of Ellen Dacey, who serves as the backbone of this remarkable novel as well as of her often ungrateful family, Hull describes some 65 years of American culture and indicts major social institutions: marriage and the family, the economy, organized religion, the military, and the mythic American dream. Hull's razor sharp vision is yet fresh and urgent today as *Islanders* is revived by Feminist Press as the first of several reprints of novels by Hull (1888-1971)—a prolific author and professor of creative writing at Columbia University for 40 years who lost critical stature as her writings were dismissed as "women's books" in the 1950s.

Plot and characterization are never sacrificed to didactics or rhetoric in this supple work, where the mysteries of life, love and death as well as portraits of minor players are sketched with deft pen strokes. Ellen watches as her lover, brother and father ride away in search of gold; her father is the only one to return, and when he does, after 20 years, he sells the land that Ellen has nurtured. Penniless and unmarried, she makes her home with her brother and later his son. Although the tireless Ellen bolsters their households, there is always the uneasy feeling that she helplessly insists on benevolent charity. Women wait for men throughout the book as the latter seek out education and career and the adventures of the Civil War and WWI, but the limber prose never stagnates. At one with the land and at peace with herself, Ellen passes a sobering legacy of survival to her grandniece Anne and to women everywhere who balk at the double standard and yearn for love without self-obliteration. *Islanders* will continue to buoy the individualist spirit as it germinates modern discourse on a perennial dilemma. *(October)*

PUBLISHERS WEEKLY / SEPTEMBER 9, 1988

SULTANA'S DREAM AND SELECTIONS FROM THE SECLUDED ONES

Rokeya Sakhawat Hossain, edited and translated by Roushan Jahan, afterword by Hanna Papanek. Feminist Press (Talman, dist.), $6.95 ISBN 0-93531-283-8; cloth $16.95 ISBN 0-93531-298-6

Hossain, born in north India (now Bangladesh) in 1880, was raised under the constraints of purdah, the Indian tradition that physically and spiritually isolates women, and devoted her life to writing about female oppression under purdah and to attempting to break through the stifling seclusion. The ironic "Sultana's Dream," first published in 1905, is a short story that reverses purdah: the narrator dreams she travels to the utopian Ladyland, a peaceful and technologically advanced state ruled by women, where men are docile, quarantined servants trained to cook and clean. "The Secluded Ones," published in 1928, is a collection of nonfiction reports on the incredible behavior that purdah demands from both women and men. Hossain tells, for example, of the matron who fell onto railway tracks but could not be rescued because of taboos against contact between the sexes. This short book is a window opened—too briefly—onto a world whose exoticism is overshadowed only by its oppressiveness. Particularly chilling is Hossain's work's relevance to our times—as pointed out in the afterword—when purdah and its variants are being revived in different social and religious movements. *(August)*

PUBLISHERS WEEKLY / JUNE 24, 1988

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The New York Times
Book Review
July 2, 1989

NONFICTION

2 THE DIARY OF ANNE FRANK: The Critical Edition. *Edited by David Barnouw and Gerrold van der Stroom.*
EVA'S STORY: A Survivor's Tale by the Step-Sister of Anne Frank. *By Eva Schloss with Evelyn Julia Kent.*

5 PUBLIC AFFAIRS: The Military and the Media, 1962-1968. *By William M. Hammond.*

7 LAFAYETTE, HERO OF TWO WORLDS: The Art and Pageantry of His Farewell Tour of America, 1824-1825. *By Stanley J. Idzerda, Anne C. Loveland and Marc H. Miller.*

8 MEN FROM EARTH. *By Buzz Aldrin and Malcolm McConnell.*

9 BLOOD AND POWER. Organized Crime in Twentieth-Century America. *By Stephen Fox.*

14 THE WANT MAKERS. The World of Advertising: How They Make You Buy. *By Eric Clark.*

16 FRAGMENTS OF STAINED GLASS. *By Claire Nicolas White.*

FICTION

1 AUGUST 1914: The Red Wheel/Knot I. *By Aleksandr Solzhenitsyn.*

3 SOLDIER'S JOY. *By Madison Smartt Bell.*

5 THE EDUCATION OF HARRIET HATFIELD. *By May Sarton.*

6 GOD'S EAR. *By Rhoda Lerman.*

9 THE WAITING ROOM. *By Mary Morris.*

10 THE SHADOW LINES. *By Amitav Ghosh.*

10 THE CIRCUS MASTER'S MISSION. *By Joel Brinkley.*

11 6 TANYIN ALLEY. *By Liu Zongren.*

14 UP THROUGH THE WATER. *By Darcey Steinke.*

16 NO REGRETS. *By Fern Kupfer.*

The New York Times
Book Review
July 16, 1989

NONFICTION

7 PARDONS: Justice, Mercy, and the Public Interest. *By Kathleen Dean Moore.*
7 MOTHER COUNTRY. *By Marilynne Robinson.*
11 THE JACKSON PHENOMENON: The Man, the Power, the Message. *By Elizabeth O. Colton.*
11 A RING OF CONSPIRATORS: Henry James and His Literary Circle, 1895-1915. *By Miranda Seymour.*
13 THE PAPERS OF THOMAS A. EDISON. Volume One: The Making of an Inventor, February 1847-June 1873. *Edited by Reese V. Jenkins and others.*
14 ADLAI STEVENSON: His Life and Legacy. *By Porter McKeever.*
15 SOCIALISM PAST AND FUTURE. *By Michael Harrington.*
16 MARK THE MUSIC: The Life and Work of Marc Blitzstein. *By Eric A. Gordon.*
17 MOVIELAND: Hollywood and the Great American Dream Culture. *By Jerome Charyn.*
18 THE LIMITS OF AIR POWER: The American Bombing of North Vietnam. *By Mark Clodfelter.*
19 T. E. LAWRENCE: The Selected Letters. *Edited by Malcolm Brown.*
20 MULTIPLE EXPOSURES: Chronicles of the Radiation Age. *By Catherine Caufield.*
21 ON TRIAL: America's Courts and Their Treatment of Sexually Abused Children. *By Billie Wright Dziech and Charles B. Schudson.*
28 APOLLO: The Race to the Moon. *By Charles Murray and Catherine Bly Cox.*
31 AT THE HEART OF THE WEB: The Inevitable Genesis of Intelligent Life. *By George A. Seielstad.*

FICTION

1 POLAR STAR. *By Martin Cruz Smith.*
3 A LINK WITH THE RIVER. *By Desmond Hogan.*

9 A LITTLE STRANGER. *By Candia McWilliam.*
12 THE GIFT OF STONES. *By Jim Crace.*
15 TERRIBLE KISSES: Stories. *By Robley Wilson Jr.*
22 BEND THIS HEART. *By Jonis Agee.*
31 PARSIFAL. *By Peter Vansittart.*

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The New York Times
Book Review
July 9, 1989

NONFICTION

1 FROM BEIRUT TO JERUSALEM. *By Thomas L. Friedman.*

3 BLACK LIVES, WHITE LIVES: Three Decades of Race Relations in America. *By Bob Blauner.*

3 "RACIAL MATTERS": The FBI's Secret File on Black America, 1960-1972. *By Kenneth O'Reilly.*

7 FRED ALLEN: His Life and Wit. *By Robert Taylor.*

9 POWER AND GREED: Inside the Teamsters Empire of Corruption. *By Allen Friedman and Ted Schwarz.*

10 GOD'S DUST: A Modern Asian Journey. *By Ian Buruma.*

10 WILY VIOLETS & UNDERGROUND ORCHIDS: Revelations of a Botanist. *By Peter Bernhardt.*

12 A CULTURAL HISTORY OF THE FRENCH REVOLUTION. *By Emmet Kennedy.*

12 REVOLUTION IN PRINT: The Press in France, 1775-1800. *Edited by Robert Darnton and Daniel Roche.*

14 LAYING DOWN THE LAW: Joe Clark's Strategy for Saving Our Schools. *By Joe Clark with Joe Picard.*

17 YOU MUST REMEMBER THIS: An Oral History of Manhattan From the 1890s to World War II. *By Jeff Kisseloff.*

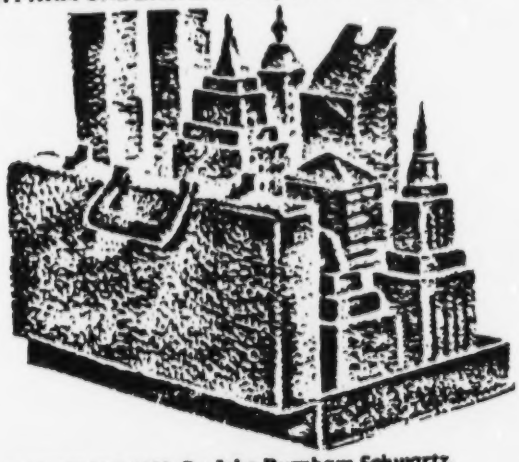
20 VIVIEN LEIGH. *By Hugo Vickers.*

21 JEAN-PAUL SARTRE: Hated Conscience of His Century. Volume One: Protestant or Protester? *By John Gerassi.*

23 WHITE PAPER: On Contemporary American Poetry. *By J. D. McClatchy.* M

FICTION

7 A FARM UNDER A LAKE. *By Martha Bergland.*



11 BICYCLE DAYS. *By John Burnham Schwartz.*

14 THE MOON UNDER HER FEET. *By Clysta Kinstler.* F

15 JOURNEY. *By James A. Michener.*

16 SKIN DEEP. *By Guy Garcia.*

23 SOMEBODY'S BABY. *By Claire Harrison.*

16

The New York Times
Book Review
June 25, 1989

NONFICTION

1 WHEN HEAVEN AND EARTH CHANGED PLACES. A Vietnamese Woman's Journey From War to Peace. *By Le Ly Hayslip with Jay Wurts.* F
3 THE SECOND SHIFT: Working Parents and the Revolution at Home. *By Arlie Hochschild with Anne Machung.*
9 THE ANDY WARHOL DIARIES. *Edited by Pat Hackett.* F
11 UNNATURAL DEATH: Confessions of a Medical Examiner. *By Michael M. Baden with Judith Adler Hennessee.*

12 STORMY APPLAUSE: Making Music in a Worker's State. *By Rostislav Dubinsky.*
13 PERSUASIONS OF THE WITCH'S CRAFT: Ritual Magic in Contemporary England. *By T. M. Luhrmann.* F
13 GENERAL MAXWELL TAYLOR: The Sword and the Pen. *By John M. Taylor.*
15 GROWING UP IN MOSCOW: Memories of a Soviet Girlhood. *By Cathy Young.*
15 JUDGMENT DAY: My Years With Ayn Rand. *By Nathaniel Branden.*
18 THE RAINY SEASON: Haiti Since Duvalier *By Amy Wilentz.*
22 THE PLEASURES OF READING: In an Ideological Age. *By Robert Alter.*
26 PRESCHOOL IN THREE CULTURES: Japan, China, and the United States. *By Joseph J. Tobin, David Y. H. Wu and Dana H. Davidson.*
28 WHAT DID YOU DO IN THE WAR, DADDY? Growing Up German. *By Sabine Reichel.* F
29 MORALITY AND IMAGINATION: Paradoxes of Progress. *By Yi-Fu Tuan.* M
33 TESTAMENT: The Bible and History. *By John Romer.*

FICTION

7 SPARTINA. *By John Casey.*
11 DANGER. *By D. Cymbalista.* F
14 MOON PASSAGE. *By Jane LeCompte.*
17 ENCOUNTERS. *By Juan García Ponce.* M
19 NO RESTING PLACE. *By William Humphrey.*

25

"I always find that statistics are hard to swallow and impossible to digest. The only one I can ever remember is that if all the people who go to sleep in church were laid end to end they would be a lot more comfortable."

-Mrs. Robert A. Taft

ANALYZE YOUR CURRICULUM

PURPOSE: To give participants a chance to analyze their own curriculum.

GROUP SIZE: Grouped by grade level taught.

TIME REQUIRED: 45 Minutes

MATERIALS:
Paper
Pencils
Optional: local course curriculum, texts and/or anthology.
Handout #8
Large sheets of butcher paper for each group
Markers

PROCEDURE:

1. Trainer asks group to get into grade level groups to analyze their course curriculum.
2. Trainer gives each group one sheet of butcher paper and markers.
3. Trainer passes out Handout #8
4. Trainer instructs groups to look at their course curriculum and analyze them for gender bias and balance of male and female authors. Trainer should emphasize that 45 minutes is, of course, not enough time to adequately do the job. It is our hope that they can do a cursory job now and eventually finish the job at a later date.
5. Ask each group to leave five minutes at the end of this time to write a few sentences summarizing their findings and a few sentences on a plan of action to change any bias. This should be recorded on the butcher paper to be shared with the larger group at the end of the 45 minute period. (Trainer should warn groups when only five minutes is left.)
6. At the end of the 45 minutes, trainer brings the groups back together and calls on each group in turn to present their findings.

SUGGESTIONS FOR ANALYZING YOUR CURRICULUM

1. Make a list of all books you use, by title and author. What is your male/ female author ratio?

2. Make a list of short stories, plays and other readings used. (Skip poetry for this assignment.) Record them by title and author as well and record your male/female author ratio.

3. Make a list of the non-print media you use, filmstrips, movies, etc., and list them by authors. (Example: If you show a filmstrip on Jack London's life and/or some of his short stories, you would list: filmstrip-Jack London.)

4. Now consider some of the works themselves.

   A. What did the women do in the book/article? The men?

   B. What attitude does the author seem to have about women?

   C. What is considered important by the men and women in the story? What is ignored or criticized?

   D. What kind of goals did the central female character set for herself? Were they her own goals or were they mainly to fulfill the needs or goals of others?

   E. How were the girls or women described or portrayed? Was there much emphasis on appearance? In how much detail were the women's lives described?

   F. How much stereotyping was used for both men and women?

5. Take your findings and write one paragraph about your conclusions. Now write another paragraph about what you could do to improve the equality of your curriculum.

SHARING LESSON PLANS

PURPOSE:	Give participants a chance to adapt and/or use some of the lesson plans included in this "Women in Literature" module.
GROUP SIZE:	Small groups of 4-6 people
TIME REQUIRED:	15-20 minutes
MATERIALS:	Handouts #9 - 21
ROOM ARRANGEMENT:	Small group setting, informal
PROCEDURE:	1. Trainer passes out lesson plans, HANDOUTS #9 - 21
	2. Trainer asks participants to get in grade level groups and select some of the lesson plans they could use or adapt to their classroom. Participants could also design some of their own original lesson plans to share with other participants.

GENDER EQUITY LESSON PLAN

DEVELOPED BY: Linda Thibodeau/Claudia Wallingford
Anchorage School District

TOPIC: Fables

MATERIALS: "X A Fabulous Childhood"
Selections from Aesop's Fables

EXPECTED OUTCOMES: To introduce students to some of the concerns of gender equity by using fables.

PROCEDURE:

1. Read aloud some of Aesop's fables.
2. Ask students to think of a moral for each one. At first, depending on the ages and ability level, the teacher may need to do some prompting.
3. Then have students read "X A Fabulous Childhood" either aloud or independently.
4. Ask students to write down what they think the moral is.
5. Collect the papers, and without revealing the names of the students, quickly read aloud the morals the students turned in. Ask which ones they think are correct or if the answers are similar, ask what they think about that moral.
6. Ask students to think of other morals that might have a fable to illustrate them. You might want to keep with the theme of women or let students choose other morals. List these morals on the board.

7. Then ask students to write their own fable to go with one of the morals on the board or for another one they have. They also might want to take a moral and disprove it. For instance: "A women's place is in the home." "Children should be seen but not heard." "A woman's work is never done."
8. These student written fables could be put into a classroom book and illustrated. They could also be displayed in the room or read aloud to the class.

GENDER EQUITY LESSON PLAN

One way to reinforce learning is to use visuals. After students have researched women authors, putting what they know in a visual form not only reinforces what they learned, it also displays what they learned to others.

TOPIC: Designing posters of women authors

MATERIALS:
Construction paper
magazines to cut out
crayons, paints
magic markers
glue

OPTIONAL MATERIALS:
Yarn
Scraps of material
Poster board
Sequins
Buttons
Wallpaper samples
Samples of commercial posters

EXPECTED OUTCOMES: Students will learn about women authors by researching an author and visually displaying their author.

PROCEDURE:

1. Have each student individually or in pairs choose a woman author to research.
2. Take notes on their findings.
3. After finding out all they can on their author, students are to present the material as a poster.
4. Teacher may ask students to talk or write about the information presented on each poster.

DIRECTIONS TO STUDENT FOR POSTER DESIGNING

1. Select an author to design a poster about.

2. Research your author by taking notes on important events in her life. Include:

   A. Birth and death dates (if appropriate).
   B. Books, articles, plays, etc. she has written.
   C. Difficulties she had being a woman author.
   D. Two or three quotes from author or books of author.
   E. Important events in her life.
   F. Themes she uses in her works.
   G. Any other information you find significant.

3. Decide what are important things in this woman's life. Think of how you could visually represent these. It could just be something representative, it needn't be a full or detailed drawing.

4. Sketch out what you want to do on a scratch sheet of paper.

5. Use magazine pictures and other materials to represent your author.

6. Once you think you know what you are going to do, get some construction paper or poster board. Don't glue anything down until you have it all on the paper to see what it will look like.

7. Glue everything down. Make this as visually interesting and accurate as you can.

7. Present this poster to the class by explaining it and showing it.

"Alas! a woman that attempts the pen,
Such an intruder on the rights of men,
Such a presumptuous Creature, is esteen'd,
The fault can by no vertue be redeem'd."
-Ann Finch, Countess of Winchilsea
(1661-1720)

GENDER EQUITY LESSON PLAN

One reason women are under-represented in the18th and 19th century was the lack of opportunity and encouragement given to women authors at that time. It was a rare women, and usually one freed from household chores and child rearing, that was able to write. So although it is a rarity to find a female novelist, the voices of women are preserved in diaries and letters. A study of these provides not only a representation of the female voices, but also an insight into the times they wrote about.

TOPIC: Women's Diaries and Journals

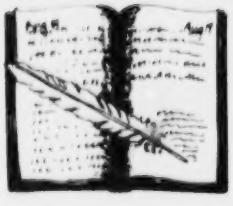
MATERIALS: Revelations. Diaries of Women. Edited by Mary Jane Moffat and Charlotte Painter. Vintage Books, New York. 1975. Paperback.

Bibliography of Womens' Diaries and Journals from the Alaska State Library.

EXPECTED OUTCOME: Students will become familiar with women authors of the 18th and 19th centuries.

PROCEDURE:

1. Read selections of book to students or have them self select a certain number of selections. The teacher could also select which ones were to be read and discussed or could divide up the readings by groups, having a group of three to four students read a few selections and have the students report their findings back to the class.



The book is divided into three sections, Love, Work and Power. Any of these terms could be used thematically. Because the book is arranged by age with seven year old Marjory Fleming beginning the book, it is possible to find selections that appeal to the age of your students. For Middle School students, Louisa May Alcott, Ann Frank, Nelly Ptaschkina and Hanna Senesh could be used to show not only the difference and sameness of teenagers then and now, but also how each was heroic. The book is also a good resource to introduce the lives of women authors.

2. Students could try their own hand at journal or diary writing. They could keep journals for a week or month, writing on their own topics or on teacher assigned topics. The magazine Writing, September, 1988, has a section on suggestions for journal writing as well as an interview with Linda Hasselstrom, author of Windbreak, a book written in journal form on her life on a South Dakota cattle ranch.

GENDER EQUITY LESSON PLAN

FURTHER READING

Students or the teacher might want to read more. This is only a partial list as there is a wealth of material available. List includes contemporary authors as well as others.

Atwood, Margaret
The Journals of Susanna Moodie: Poems. Toronto: Oxford University Press, 1970.

Bashkirtseff, Marie
Marie Bashkirtseff: The Journal of a Young Artist. Translated by Mary J. Serrano. New York: E. P. Dutton, 1923.

Bentley, Toni
Winter Season: A Dancers Journal. New York: Random House, 1982. (Paperback from Vintage).

de Jesus, Carolina Maria
Child of the Dark: The Diary of Carolina Maria de Jesus. New York: E. P. Dutton, 1962

Frank, Anne
The Diary of a Young Girl. Many editions

Go Ask Alice. (anonymous author, Beatrice Sparks, Ed.) Many editions.

Rainer, Tristine
The New Diary. New York. St. Martin's Press. 1978.

Senesh, Hannah
Her Life and Diary. New York: Schocken Books, 1973.

Whiteley, Opal
The Singing Creek Where the Willow Grows: The Rediscovered Diary of Opal Whiteley. New York: Ticknor and Fields, 1986.

"A woman to get in on a murder has to be either dead or deadly, the victim or the murderer.
-Dorothy Salisbury Davis

GENDER EQUITY LESSON PLAN

Students enjoy performing in front of an audience. An easy way for them to perform is to do so in a group. A radio play is also easier and less time consuming than an actual play.

TOPIC: Radio play

MATERIALS: Any short story or book by a female author. You could do this when you have finished a novel, a short story or a series of short stories. If a novel or longer work is used, ask students to use a section from the book that could be adapted to a play. Stories with action or dialogue are easiest to convert to the radio form. Mysteries and suspense stories are always a favorite.

Tape recorder. You might want tape recorders and tapes if you want to tape the plays, but it really isn't necessary as the kids usually prefer to perform them live. One way to do this is to set up a long table of some sort or screen for the actors to hide behind when they present the play. You might even have someone cut out a cardboard one-dimensional old-time radio to hang over the screen.

For sound effects, students can bring in their own materials. Sometime they want to bring in tape recorders where they have pre-recorded sound effects or music to set the mood. Most sound props, however, need not be elaborate. A dropped book makes a great clap of thunder or gunshot. Hands on desks can be footsteps, and most kids can readily imitate screeching tires. Let the students use their imaginations.

Handout #15, 16 & #17

EXPECTED OUTCOME: Students will learn about women authors and become familiar with their works by writing them into a format for a radio drama.

GENDER EQUITY LESSON PLAN

PROCEDURE:

1. After reading a book or short story, have students select a group of three of four people with whom to work.
2. Students select the part of the work to be written in a radio drama format.
3. Teacher goes over Handout #15 & 16 with students.
4. Students write drama.
5. Students practice drama.
6. Students perform drama.

WRITING AND PERFORMING A RADIO DRAMA

DIRECTIONS FOR STUDENTS

1. Select a group of three to four people to work with.

2. Decide on a story or a part of a story that your group would like to recreate.

3. Write a radio script. In a script you don't need to use quotation marks but instead set it up like this:

   Marvin: What are you doing here?

   Teresa: I'm here to help you solve the murder, Marvin.

   As each character speaks, you will want to start a new line.

4. Remember, the audience can't see the action or characters so you will need to make sure your script clearly shows what is going on. You might need a narrator, but don't overdo it, or your play will be boring. Also have the characters use the names of the other characters frequently so the audience can keep track of who is who. The more dialogue you have, the more exciting your play will be.

5. Assign roles. Everyone should have a part and some people can have more than one part. If you have more than one part you will need to change your voice so the audience will think it is a different character.

6. Use sound effects and/or music to establish a mood. These shouldn't be elaborate. A dropped book makes a great gunshot or clap or thunder and hands beating on the desk can be footsteps. Use your imagination! Check the Glossary of Radio terms to show how they should be written in your script.

7. Time limit: Three-five minutes. Time your script, including sound effects, so you will have an accurate time. In fact, do it several times to be sure.

8. When you are satisfied with your script, turn it in to the teacher to check and tell her/him how many copies you want so everyone in your group can have one to read from.

9. When you get your scripts back, practice, so when you present your play to the class you will know what you are doing.

Present your play. Congratulate yourself !!!!

A GLOSSARY OF RADIO TERMS

FADE-IN
Gradual increase in volume

FADE-OUT
Gradual decrease of volume

CROSS-FADE
One sound or musical effect decreases in volume as another effect increases in volume.

MUSIC/SOUND UP
Rise in volume

MUSIC/SOUND DOWN
Decrease in volume

MUSIC/SOUND OUT
Sound or musical effect stops.

CUT
Music or dialogue or effects stops abruptly: also used to indicate necessity of cutting material because of time limitations.

TRANSITIONAL MUSIC
Music used as bridge between scenes.

MOOD MUSIC
Music or background to establish mood of scene.

FILTER
Device used to change quality of voice to indicate, or example, that a person is speaking on the telephone.

MUSICAL CURTAIN
Music used at end of play or the end of a scene.

"...and aren't I a woman?"
-Sojourner Truth

GENDER EQUITY LESSON PLAN

TOPIC: * Writing and performing a play on women authors and/or women in history.

MATERIALS: "Womanspeak" by Gloria Goldsmith.
"Wild West Women" by Richard D. Parks and Diane C. Aubry.

EXPECTED OUTCOMES: Students will become familiar with a variety of women authors and women in history by researching their lives and acting them out.

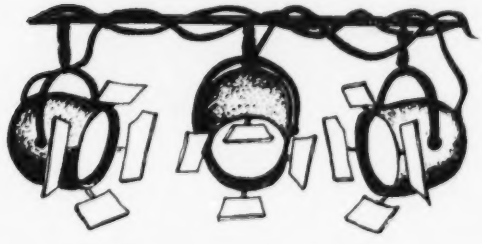
PROCEDURE: Using " Womanspeak" and/or "Wild West Women," have students either in small groups or as a large group write a play. In these two plays a loose framework is used to have individual women speak either alone or with one or two other characters, much as is done in "Spoon River Anthology." The production can be simple or lavish. The casts call for as few as two or as many as fifty.

1. Begin by having the students read one of the plays. (Be sure to read them beforehand, as some material may not be suitable for all grade levels). You might also have students read sections of "Spoon River Anthology" as a model.

2. Research the women authors/or women in history you are going to use in the play. Students could work in groups or alone.

3. Have students write the play. This could be done as one large group or each person could write a part for the person they researched. A few people could be assigned to pull it all together, or the whole class could do it.

4. Assign roles to be played. You might want to write in some male parts, or have a male narrator or two, as most boys don't want to play women's parts. Everyone doesn't have to have a role, however, as there needs to be someone working on costumes, lights, props, stage managers, curtain pullers, etc.



GENDER EQUITY LESSON PLAN

5. Present the play as simply or as lavishly as you want. Students could wear costumes or not. If you want to use the "Spoon River" idea, students could be on risers as chairs, dressed in black. A white spot is good here as it gives them all a deathly white look. A few styrofoam tombstones could be placed around for the over-all effect.

6. Invite other classes or parents as audience.

*CAUTION

This is a lot of work and time consuming. However, those who have done it felt it was well worth it, as well as being a favorite with students.

**Note:

These plays could also be performed as they are by classes or a Drama Club. If the plays are performed, however, a royalty of $15 for "Womanspeak" and $35 for "Wildwest Women" would have to be paid. For current prices of scripts and royalty information, write to:

Pioneer Drama Service, Inc.
2172 S. Colorado Blvd.
Box 22555
Denver, Colorado 80222.

SCIENCE FICTION AND FANTASY

Although girls will often claim not to like science fiction, when they are introduced to it they generally change their minds. You might try a survey at the beginning of a unit on science fiction. A discussion here might bring out why girls don't think they like science fiction. Do a survey at the end of the unit and see if there are any changes.

Fantasy has recently taken off in popularity with both sexes. Although women writers and readers were in the minority before the 1970's, times are changing. In several recent ballotings for Hugo and Nebula awards, women outnumbered men.

This list doesn't pretend to be all inclusive, but just a sample of the variety of materials available. Although a purist wouldn't mix fantasy and science fiction, most of these writers write both. An interesting topic for classroom discussion is, What is the difference between fantasy and science fiction?

If you too have been uninterested in the world of sci/fi and fantasy, thinking it was just comic book stuff, you might be surprised. Enjoy!

Professional Books

The Feminine Eye: Science Fiction and the Women Who Write It. Tom Staicar Ed. (Frederick Ungar Publishing Co., New York. 1982.

Merlin's Daughters: Contemporary Women Writers of Fantasy by Charlotte Spivack. (Greenwood Press, New York, 1987.

Women of Wonder: Science Fiction Stories by Women About Women. Pamela Sargent ed. Vintage, New York, 1974. Short Story anthology.

Fantasy/Science Fiction Authors

Bradley, Marion Zimmerman
Bradshaw, Gillian
Babbit, Lucy Cullyford
  The Oval Amulet
Bell,Clare
  Clan Ground
Chapman, Vera
Charnas, Suzy McKee
Cooper, Susan
Enghdahl, Sylvia
Gilman, Dorothy
  The Maze in the Heart of the Castle
Harris, Geraldine
  Prince of the Godhorn
  The Children of the Wind
Jones, Diana Wynne
  Archer's Goon
Kurtz, Katherine
LeGuin, Ursula K.
L'Engle, Madeleine
  Many Waters
McCaffrey, Anne
  Dragonriders of Pern series
  Harper Hall of Pern series.
McKillip, Patricia
  The Riddle-Master of Hed
  Heir of Sea and Fire
  Illusions in the Wind's Eye
  The Forgotten Beasts of Eld.
McKinley, Robin
  The Blue Sword
  The Hero and the Crown
  Beauty
  Door in the Hedge
Murphy, Shirley Rousseau
  The Wolf Bell
  The Castle of Hape
  Caves of Fire and Ice
  The Joining of the Stone
  Nightpool
  The Ivory Lyre
  The Ring of Fire
Norton, Andre
  Moon Called
  Wheel of Stars
Pierce, Meredith Ann
  Dark-Angel
  The Woman who loved Reindeer
Piercy, Marge
  Women on the Edge of Time
Reinus, Trish
  The Planet of Tears
Russ, Joanne
Service, Pamela
  Tomorrow's Magic
Singer, Marilyn
  Horsemaster
Shelly, Mary
Stewart, Mary
Synge, Ursula
  Swan's Wing
Tiptree, James (Alice Shastings Sheldon)
Vinge, Joan
Walton, Evangeline
Wells, Rosemary
  Through the Hidden Door

Those authors with books listed after them (with the exception of Marge Piercy) are recommended by the Anchorage Municipal Libraries as Young Adult Fantasy.

YOUR MOTHER YOURSELF

PURPOSE: To have participants experience a lesson on women in literature that they can use in their classroom.

GROUP SIZE: 15-30

TIME REQUIRED: 30 minutes

MATERIALS: HANDOUT #22 - short story, "On Excellence"

ROOM ARRANGEMENT: Large group setting, informal

PROCEDURE:

1. Pass out story "On Excellence," handout #22 and ask participants to read it silently to themselves or trainer can read it aloud to them.

2. When participants have finished, ask them to respond to this story in a free write. (6 minutes). They may write about anything they want to that is prompted by this reading. They may write about their own mother, the literary merit of this story, their own ideas on mothers or excellence in general.

3. When time is up (many participants will want to continue writing) ask them to get in small groups (3-4) and share what they wrote. If someone feels their work is too personal to share they may, of course, pass.

4. Next, ask the participants to take 10 minutes to write a memory of their mother. If they already started this in their free write, they could continue with what they wrote. (If a mother memory isn't possible for an individual, an aunt or older sister would be fine.) This memory could take any form the participant wanted; a poem, a narrative, a letter, a play scene, etc.

5. When time is up ask if any participants want to share with the whole group. (Participants probably will not have finished, but stress that this is just the beginning of a rough draft which they may want to finish and could possible share with their class if they do this activity with students.)

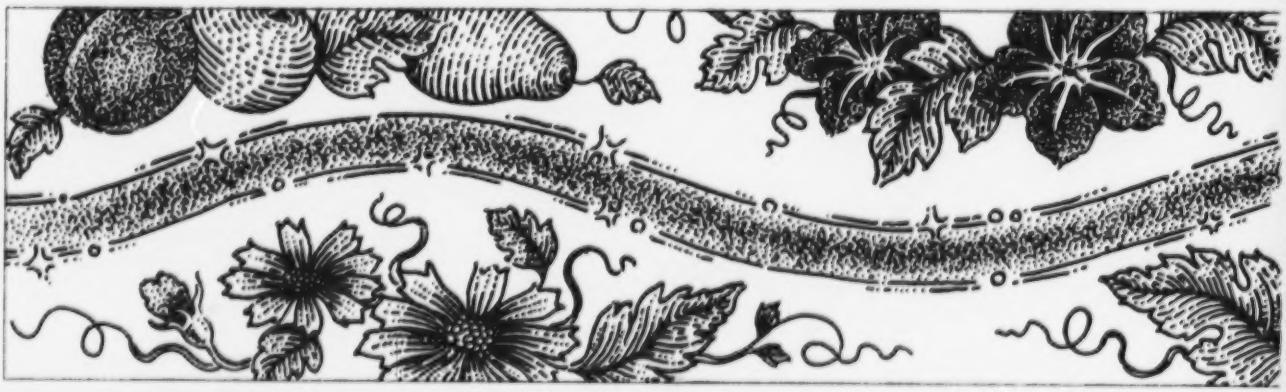
6. Ask participants how this would work in their classroom. What problems might they encounter? What could be changed, or modified for their classroom setting?

7. Point out that a lesson plan is included for this activity for classroom use and it also includes some other readings. Ask participants if they have other suggestions for possible readings that would work with this assignment. (Could be used for Mother's Day, Womens' History Month, etc.)

ON EXCELLENCE

BY CYNTHIA OZICK

Editor's Note: Cynthia Ozick is a highly regarded essayist, poet, and short-story writer. Her stories and poems are represented in many anthologies, including *Best American Short Stories 1970, A Treasury of Yiddish Poetry, Best American Short Stories 1972,* and *The O. Henry Awards: 1974.* A collection of her essays can be found in *Art and Ardor* (1983).



In my Depression childhood, whenever I had a new dress, my cousin Sarah would get suspicious. The nicer the dress was, and especially the more expensive it looked, the more suspicious she would get. Finally she would lift the hem and check the seams. This was to see if the dress had been bought or if my mother had sewed it. Sarah could always tell. My mother's sewing had elegant outsides, but there was something catch-as-catch-can about the insides. Sarah's sewing, by contrast, was as impeccably finished inside as out; not one stray thread dangled.

My uncle Jake built meticulous grandfather clocks out of rosewood; he was a perfectionist, and sent to England for the clockworks. My mother built serviceable radiator covers and a serviceable cabinet, with hinged doors, for the pantry. She built a pair of bookcases for the living room. Once, after I was grown and in a house of my own, she fixed the sewer pipe. She painted ceilings, and also landscapes; she reupholstered chairs. One summer she planted a whole yard of tall corn. She thought herself capable of doing anything, and did everything she imagined. But nothing was perfect. There was always some clear flaw, never visible head-on. You had to look underneath where the seams were. The corn thrived, though not in rows. The stalks elbowed one another like gossips in a dense little village.

"Miss Brrrrooooobaker," my mother used to mock, rolling her Russian *r*'s, whenever I crossed a *t* she had left uncrossed, or corrected a word she had misspelled, or became impatient with a *v* that had tangled itself up with a *w* in her speech. ("*Vv*ventriloquist," I would say. "*Vv*ventriloquist," she would obediently repeat. And the next time it would come out "wiolinist.") Miss Brubaker was my high school English teacher, and my mother invoked her name as an emblem of raging finical obsession. "Miss Brrrrooooobaker," my mother's voice hoots at me down the years, as I go on casting and recasting sentences in a tiny handwriting on monomaniacally uniform paper. The loops of my mother's handwriting — it was the Palmer Method — were as big as hoops, spilling generous, splashy ebullience. She could pull off, at five minutes' notice, a satisfying dinner for ten concocted out of nothing more than originality and panache. But the napkin would be folded a little off-center, and the spoon might be on the wrong side of the knife. She was an optimist who ignored trifles; for her, God was not in the details but in the intent. And all these culinary and agricultural efflorescences were extracurricular, accomplished in the crevices and niches of a fourteen-hour business day. When she scribbled out her family memoirs, in heaps of dog-eared notebooks, or on the backs of old bills, or on the margins of last year's calendar,

"On Excellence" by Cynthia Ozick. Copyright © 1985 by Cynthia Ozick. Reprinted by permission of Cynthia Ozick and her agents, Raines & Raines.

I would resist typing them, in the speed of the chase she often omitted words like "the," "and," "will." The same flashing and bountiful hand fashioned and fired ceramic pots, and painted brilliant autumn views and vases of imaginary flowers and ferns, and decorated ordinary Woolworth platters with lavish enameled gardens. But bits of the painted petals would chip away.

Lavish: my mother was as lavish as nature. She woke early and saturated the hours with work and inventiveness, and read late into the night. She was all profusion, abundance, fabrication. Angry at her children, she would run after us, whirling the cord of the electric iron, like a lasso or a whip; but she never caught us. When, in the seventh grade, I was afraid of failing the Music Appreciation final exam because I could not tell the difference between "To a Wild Rose" and "Barcarolle," she got the idea of sending me to school with a gauze sling rigged up on my writing arm, and an explanatory note that was purest fiction. But the sling kept slipping off. My mother gave advice like mad — she boiled over with so much passion for the predicaments of strangers that they turned into permanent cronies. She told intimate stories about people I had never heard of.

Despite the gargantuan Palmer loops (or possibly because of them), I have always known that my mother's was a life of — intricately abashing word! — excellence: insofar as excellence means ripe generosity. She burgeoned, she proliferated; she was endlessly leafy and flowering. She wore red hats, and called herself a gypsy. In her girlhood she marched with the suffragettes and for Margaret Sanger and called herself a Red. She made me laugh, she was so varied: like a tree on which lemons, pomegranates, and prickly pears absurdly all hang together. She had the comedy of prodigality.

My own way is a thousand times more confined. I am a pinched perfectionist, the ultimate fruition of Miss Brubaker; I attend to crabbed minutiae and am self-trampled through taking pains. I am a kind of human snail, locked in and condemned by my own nature. The ancients believed that the moist track left by the snail as it crept was the snail's own essence, depleting its body little by little; the farther the snail toiled, the smaller it became, until it finally rubbed itself out. That is how perfectionists are. Say to us Excellence, and we will show you how we use up our substance and wear ourselves away, while making scarcely any progress at all. The fact that I am an exacting perfectionist in a narrow strait only, and nowhere else, is hardly to the point, since nothing matters to me so much as a comely and muscular sentence. It is my narrow strait, this snail's road: the track of the sentence I am writing now; and when I have eked out the wet substance, ink or blood, that is its mark, I will begin the next sentence. Only in treading out sentences am I a perfectionist; but then there is nothing else I know how to do, or take much interest in. I miter every pair of abutting sentences as scrupulously as Uncle Jake fitted one strip of rosewood against another. My mother's wordly and bountiful hand has escaped me. The sentence I am writing is my cabin and my shell, compact, self-sufficient. It is the burnished horizon — a merciless planet where flawlessness is the single standard, where even the inmost seams, however hidden from a laxer eye, must meet perfection. Here "excellence" is not strewn casually from a tipped cornucopia, here disorder does not account for charm, here trifles rule like tyrants.

I measure my life in sentences, and my sentences are superior to my mother's, pressed out, line by line, like the lustrous ooze on the underside of the snail, the snail's secret open seam, its wound, its leaking attar. My mother was too mettlesome to feel the force of a comma. She scorned minutiae. She measured her life according to what poured from the horn of plenty, which was her ample, cascading, elastic, susceptible, inexact heart. My narrower heart rides between the tiny twin horns of the snail, dwindling as it goes.

And out of this thinnest thread, this ink-wet line of words, must rise a visionary fog, a mist, a smoke, forging cities, histories, sorrows, quagmires, entanglements, lives of sinners, even the life of my furnace-hearted mother: so much wilderness, waywardness, plenitude on the head of the precise and impeccable snail, between the horns. ■

ART BY MICHAEL HOSTOVICH

A CLOSER LOOK

1. What, according to Ozick, is her mother's great strength? Her mother's weakness? Why does Ozick bother to point out this weakness?

2. What does Ozick see as her own strength? Her own weakness?

3. By contrasting her mother's qualities with her own, does Ozick want the reader to take sides? Is she saying something about defining excellence?

"There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before."

-Willa Cather

TO BE A WOMAN AND A WRITER

PURPOSE: To introduce participants to a number of woman authors and the problems they have faced.

GROUP SIZE: large

TIME REQUIRED: Part I---18 minutes Part II---16 minutes

MATERIALS
Filmstrip and cassette titled "To Be a Woman and a Writer"
Filmstrip projector
Cassette recorder

ROOM ARRANGEMENT: large group

PROCEDURE:

1. Trainer introduces filmstrip "To Be a Woman and a Writer"
2. Trainer writes the following quotes on the chalkboard or newsprint:

   "Alas! a woman that attempts the pen
   Such an intruder on the rights of men,..."

   "My idea of a perfect woman is one who can write but won't."

   "...I can't get over my disappointment in not being a boy:..."

3. Trainer shows Part I of the filmstrip and then asks participants if they can guess who said these quotes or what they mean and/or how they could be significant to women in literature

* Filmstrip and cassette available from:

Equity Specialist
Alaska Department of Education
P.O. Box F
Juneau, Alaska 99811-0500
(907) 465-2888

(Allow two weeks for delivery.)

TO BE A WOMAN AND A WRITER

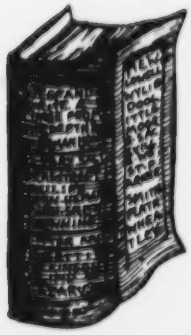
4. Trainer then writes the following quotes on the chalkboard or newsprint, and then shows Part II of the filmstrip

   "...'you could fail at something yourself,' she was advised."

   "...Read, listen to, living women writer: Not to have an audience is a kind of death."

5. After the viewing, go back to the quotes and ask participants for further information on quotes.

6. Ask participants if this filmstrip would work in their classroom, and why/why not.



"...and they all did homage to her who had rescued them."
-from The Door In the Hedge,
Robin McKinley

FAIRY TALES

PURPOSE: To show what assumptions can be made from literature that are sexually biased. This activity can also be used by the teachers in the classroom.

GROUP SIZE: 15-30 people

TIME REQUIRED: 30 minutes

MATERIALS: Butcher paper
Markers

ROOM ARRANGEMENT: Large group setting informal
Small groups 3-5

PROCEDURE:

1. Using a flip chart or a piece of butcher paper, trainer asks participants to brainstorm with him/her a list of well-known fairy tales. As participants give suggestions, trainer writes them on the butcher paper.

2. Trainer takes one of the fairy tales (Little Red Riding Hood works well) and ask for a volunteer to tell the story.

3. Trainer lists on board the outline of the plot. (A. Red Riding Hood is told to take a basket to her sick grandmother. B. Red is told not to stop in the forest, etc.) There are many versions and any one will work.

4. Trainer then asks the participants what assumptions could be made by someone hearing this story. (Red is vulnerable, the forest is dangerous, she cannot save herself nor her grandmother, only the wood cutter can save them, only men with strength can win, etc.) List these also on the butcher paper next to the plot elements already listed.

FAIRY TALES

5. Trainer then asks participants to do a fast write, changing the ending or whatever part they need to of "Little Red Riding Hood" so that it is no longer sexually biased. (5-10 min.)

6. Trainer asks for a few volunteers to read their work.

7. Trainer asks participants if they think they could do this with each fairy tale and if there would be a great deal of difference in any of them?

8. Trainer asks participants to:

   A. Get in a group with 3-5 people.

   B. Select a fairy tale from the brainstormed list or one of their own choosing.

   C. Rewrite the fairy tale to avoid sex bias.

   D. Present their new version to the large group. This may be done however the group chooses: a play, a choral reading, a mime, a rap, interview the characters, have a news report, etc.

   E. Time: 15-20 min.

(Presenter might want to mention Robin McKinley, an author that has rewritten some fairy tales, Beauty and the Beast, The Door in the Hedge.)

9. When the groups have finished presenting their fairy tales, ask them how this activity would work in their classroom? Take suggestions for adapting it to a classroom and ask them what could be learned by the students from this kind of activity. Record suggestions on butcher paper or chart paper.

Anchorage School District Trainer substitute ASD evaluation form for this page.

WORKSHOP EVALUATION

I. How would you rate this workshop in the following areas? (Please circle the most appropriate rating.)

		Very clear				Not clear
A.	Objectives were made clear.	1	2	3	4	5
		To a great extent				Not met at all
B.	Objectives were met.	1	2	3	4	5
		Great value				No value
C.	Information was of practical value.	1	2	3	4	5
		Most relevant				Not relevant
D.	Handouts/materials were relevant to my present needs.	1	2	3	4	5
		Highly effective				Not effective
E.	Presentation was effective.	1	2	3	4	5

II. Circle one of the following ratings which best describes your feeling about this workshop in comparison to others you have attended?

1 One of the best 2 Better than most 3 About average

4 Weaker than most 5 One of the worst

What were the strongest features of the workshop? _____

_____

What were the weakest features of the workshop? _____

_____

Return to: Gender Equity Coordinator
Alaska Department of Education
P.O. Box F
Juneau, Alaska 99811

TRAINER'S MODULE EVALUATION

TRAINER NOTE: Now that you have completed the workshop, please take a moment to complete the following evaluation. Your input will be of vital importance as the modules are refined to meet the needs of teachers.

YOUR NAME: (optional) _____

NAME OF MODULE: _____

WHERE PRESENTED: _____

NUMBER OF PARTICIPANTS: _____

I. Trainer Instruction Sheet

A. Were training instructions clear and precise? _____ YES _____ NO

If no, please state page number and problem area: _____

_____

Other comments: _____

_____

B. Was the format of the Trainer Instruction Sheets easy to follow?

_____ YES _____ NO

II. Participant Activities

A. Which activity did the participants appear to enjoy the most?

_____

B. Are there any activities that you feel need to be eliminated or replaced? If so, please identify.

_____

_____

C. Was the timing allocated for activities appropriate?

_____ YES _____ NO

D. Overall, do you feel this module raised the participants' awareness of sex bias?

_____ YES _____ NO

Return to: Gender Equity Coordinator
Alaska Department of Education
P.O. Box F
Juneau, Alaska 99811

Appendix

WOMENS' DIARIES AND JOURNALS

These books <u>are</u> in Alaska. Check with your local library to get a copy.

COLLECTION ID. 1 a m
A Day at a time : the diary literature of American women from 1764 to the present / edited by Margo Culley. New York : Feminist Press at the City University of New York. 1985.
xv, 341 p. : 24 cm.
Bibliography: p. 311-341.
ISBN 0935312501 : $29.95
ISBN 093531251X (pbk.) : $12.95
1. Women--United States--Diaries. 2. American diaries. I. Culley, Margo.
CT3260 .D395 1985 920.72/0973 19
85-013140 //r86

COLLECTION ID. 1 a m
Covered wagon women : diaries & letters from the western trails. 1840-1890 / edited & compiled by Kenneth L. Holmes. Glendale, Calif. : A.H. Clark Co., 1983-<1989 >
v. <1-8 > : ill. : 24 cm.
Volume 5 edited & compiled by Kenneth L. Holmes and David C. Duniway.
Contents: v. 1. 1840-1849 -- v. 2. 1850 -- v. 3. 1851 -- v. 4. 1852. The California Trail -- v. 5. 1852. The Oregon Trail -- v. 6. 1853-1854 -- v. 7. 1854-1860 -- v. 8. 1862-1865.
Includes bibliographical references.
ISBN 0870621823 (v. 7)
ISBN 0870621459 (set)
ISBN 0870621467 (v. 1)
1. Women pioneers--West (U.S.)--Biography. 2. Overland journeys to the Pacific. 3. Frontier and pioneer life--West (U.S.) 4. West (U.S.)--History. 5. West (U.S.)--Biography. I. Holmes, Kenneth L. II. Duniway, David.
F591 .C79 1983 978/.02/0922 B 19
82-072586 //r862

BEST COPY AVAILABLE

COLLECTION ID. 1 a m 1

Drury, Clifford Merrill, 1897- ed.

First white women over the Rockies: diaries, letters, and biographical sketches of the six women of the Oregon Mission who made the overland journey in 1836 and 1838. Glendale, Calif., A. H. Clark Co., 1963-1966.

3 v. illus., facsims., maps, ports. 25 cm. (Northwest historical series, 6-8)

Contents: v. 1. Mrs. Marcus Whitman, Mrs. Henry H. Spalding, Mrs. William H. Gray, and Mrs. Asa B. Smith.--v. 2. Mrs. Elkanah Walker and Mrs. Cushing Eells.--v. 3. Diary of Sarah White Smith (Mrs. Asa B. Smith). Letters of Asa B. Smith and other documents relating to the 1838 reenforcement to the Oregon Mission.

Includes bibliographies.

1. American Board of Commissioners for Foreign Missions, Oregon Mission. 2. Women missionaries--West (U.S.)--Biography. 3. Missions--Oregon. I. Title. II. Series.

BV3703 .D7 922

62-020134 //r84

COLLECTION ID. 1 a m

Goodfriend, Joyce D.

The published diaries and letters of American women : an annotated bibliography / Joyce D. Goodfriend. Boston, Mass. : G.K. Hall, c1987.

xiv, 230 p. : 24 cm. (G.K. Hall women's studies publications)

Includes indexes.

ISBN 0816187789 (alk. paper)

1. Women--United States--Biography--Bibliography. 2. American diaries--Bibliography. 3. United States--Biography--Bibliography. I. Title. II. Series.

Z5305.U5 G66 1987 CT3260 016.920/073 19

87-017908

COLLECTION ID. 1 a m

Moffat, Mary Jane, comp.

Revelations: diaries of women, edited by Mary Jane Moffat & Charlotte Painter. [1st ed.] New York, Random House [1974]

x, 411 p. 22 cm.

Bibliography: p. 405-411.

ISBN 0394491289

1. Women--Biography. I. Painter, Charlotte, joint comp. II. Title.

CT3202 .M618 920.72

74-008040

COLLECTION ID. 1 a m

Private pages : diaries of American women, 1830s-1970s / edited by Penelope Franklin. 1st ed. New York : Ballantine Books, 1986.

xxix, 491 p. : ill. ; 21 cm.

ISBN 0345314719 (pbk.) : $10.95 ($14.95 Can.)

1. Women--United States--Diaries. 2. American diaries. I. Franklin, Penelope.

CT3260 .P75 1986 973.8/088042 B 19

85-090885

COLLECTION ID. 1 a m
Sprigg, June.
Domestick beings / illustrated, annotated, and selected by June Sprigg. 1st ed. New York : Knopf, 1984.
143 p. : ill. ; 27 cm.
Bibliography: p. 135-136.
ISBN 0394402898
ISBN 0394713397 (pbk.)
1. Women--United States--Biography. 2. Rural women--United States--Biography. 3. Home economics--United States--History--18th century. 4. Diaries. I. Title.
HQ1418 .S65 1984 305.4/2/0922 19
83-047774

COLLECTION ID. 1 a m l
Wallace, Elizabeth Curtis, 1816-1866.
Glencoe diary: the war-time journal of Elizabeth Curtis Wallace. Edited by Eleanor P. Cross and Charles B. Cross, Jr. Chesapeake, Va., Norfolk County Historical Society, 1968.
150 p. illus., facsims., map, ports. 26 cm.
Bibliographical footnotes.
1. Wallace, Elizabeth Curtis, 1816-1868--Diaries. 2. Plantation life--Virginia--Norfolk County. 3. Women--Virginia--Norfolk County--Diaries. 4. United States--History--Civil War, 1861-1865--Personal narratives, Confederate. 5. Norfolk County (Va.)--History--Civil War, 1861-1865--Personal narratives. 6. Glencoe (Va.) I. Title.
F232.N8 W28 1968 917.55/52/033
76-000420 //r852

These books are <u>not</u> in Alaska, but are easily located in the Northwest Region, so check with your local library.

COLLECTION ID. 1 a m
Beaos, Jane DuPree.
Annotated bibliography of published women's diaries / compiled by Jane DuPree Beaos. Pound Ridge, N.Y. : Beaos, c1977.
i, 66 p. ; 28 cm.
ISBN $5.00
1. Women--Biography--Bibliography. 2. Diaries--Bibliography. 3. Women authors--Bibliography. I. Title.
Z7963.B6 B44 CT3230 016.92072
77-152840 //r86

COLLECTION ID. 1 a m
Breton, Genevieve, 1848 or 9-1918.
Journal, 1867-1871 / Genevieve Breton : [preface de Flora Groult]. Paris : Ramsay, c1985.
267 p. : ill. ; 24 cm.
ISBN 2859563962 : 85.00F
1. Breton, Genevieve, 1848 or 9-1918--Diaries. 2. Reonault, Henri, 1843-1871--Relations with women. 3. Women--France--Diaries. 4. France--Civilization--1830-1900. I. Title.
ND553.B85 A2 1985
85-192010

BEST COPY AVAILABLE

COLLECTION ID. i a m 8
Burdick, Carol.
Woman alone : a farmhouse journal / by Carol Burdick. Middlebury, Vt. : Paul S. Eriksson, c1989.
p. cm.
ISBN 0839786425 : $17.95
1. Burdick, Carol--Diaries. 2. Poets, American--20th century--Diaries. 3. Women--United States--Diaries. I. Title.
PS3552.U7115 Z486 1989 818/.5403 B 20
89-016787

COLLECTION ID. i a m
Eberhardt, Isabelle, 1877-1904.
[Diaries. English. Selections]
The passionate nomad : the diary of Isabelle Eberhardt. Boston : Beacon Press, 1988, c1987.
xii, 116 p. : 21 cm. (Virago/Beacon traveler series) (Beacon paperback ; 779)
English translation by Nina de Voogd. Foreword and notes by Rana Kabbani.
ISBN 080707103X
1. Eberhardt, Isabelle, 1877-1904--Diaries. 2. Women--Algeria--Biography. 3. Algeria--Biography. I. Kabbani, Rana. II. Title. III. Series: Virago/Beacon travelers
DT294.7.E2 A3 1988 965/.03/0924 19
87-042854 //r89

COLLECTION ID. i a m
Eberhardt, Isabelle, 1877-1904.
[Diaries. English. Selections]
The passionate nomad : the diary of Isabelle Eberhardt / translated by Nina de Voogd ; edited and with an introduction by Rana Kabbani. London : Virago, 1987.
xii, 116 p. : 20 cm. (Virago travellers)
"The notebooks containing her journals ... were first published in Paris as "Dans l'Ombre chaude d'Islam" (1905), "Notes de Route" (1908) and "Pages d'Islam" (1920) ... Further manuscripts were later discovered and published in 1923 and 1944"--P. [i].
ISBN 0860687694 (pbk.) : 4.95
1. Eberhardt, Isabelle, 1877-1904--Diaries. 2. Women--Algeria--Biography. 3. Algeria--Biography. I. Kabbani, Rana. II. Title.
DT294.7.E2 A3x 1987
88-672197

BEST COPY AVAILABLE

COLLECTION ID. 1 a m
Gillespie, Emily Hawley, 1858-1888.
"A secret to be burried" : the diary and life of Emily Hawley Gillespie, 1858-1888 / [edited by] Judy Nolte Lensink. 1st ed. Iowa City : University of Iowa Press, 1989.
xxvi, 445 p. : ill. ; 24 cm. (A Bur oak original)
Includes index.
Bibliography: p. [431]-439.
ISBN 0877452377 (pbk.) : $12.50
ISBN 0877452296 (hard) : $35.00
1. Gillespie, Emily Hawley, 1858-1888--Diaries. 2. Country life--Iowa--History--19th century. 3. Women--Iowa--History--19th century. 4. Iowa--Social life and customs. 5. Iowa--Biography. I. Lensink, Judy Nolte, 1948- II. Title. III. Series.
F621 .G48 1989 977.7/02/0924 19
88-038514

COLLECTION ID. 1 a m
Huff, Cynthia Anne.
British women's diaries : a descriptive bibliography of selected nineteenth-century women's manuscript diaries / Cynthia Huff. New York : AMS Press, c1985.
xxvi, 139 p. ; 23 cm. (AMS studies in social history, 0195-8011 : no. 4)
Includes index.
ISBN 0404616046
1. Women--Great Britain--History--19th century--Sources--Bibliography. 2. Women--Great Britain--Diaries--Bibliography. 3. English diaries--Women authors--History and criticism. 4. English diaries--19th century--History and criticism. 5. English diaries--Women authors--Bibliography. 6. English diaries--19th century--Bibliography. 7. Manuscripts, English--Bibliography. I. Title. II. Series.
Z7964.G7 H84 1985 HQ1593 016.3054/0941 19
84-045280 //r892

COLLECTION ID. 1 a m
Kanner, Barbara, 1925-
Women in English social history, 1800-1914 : a guide to research / Barbara Kanner. New York : Garland Pub., <1987-1988 >
v. <2-3 > : 23 cm. (Garland reference library of social science : <vol. 155, 409 >)
Includes indexes.
Contents: -- v. 2. [without special title] -- v. 3. Autobiographical writings.
ISBN 082409168X (v. 3 : alk. paper)
1. Women--England--History--19th century--Sources--Bibliography. 2. Women--England--Diaries--Bibliography. 3. Autobiography--Women authors--Bibliography. I. Title. II. Series: Garland reference library of social science ; <v. 155>
Z7964.G7 K36 1987 HQ1593 016.3054/0942 19
82-049189 //r87

BEST COPY AVAILABLE

COLLECTION ID. 1 a m
Lord, Margaret Gray.
One woman's Charlottetown : diaries of Margaret Gray Lord 1863, 1876, 1890 / edited, with notes and additional text, by Evelyn J. MacLeod. Ottawa : Canadian Museum of Civilization, 1988.
vii, 203 p. : ill., maps ; 24 cm. (Mercury series, 0316-1854) ((Paper) : 42)
Includes abstract in French.
Cover title: Margaret Gray Lord, one woman's Charlottetown.
Issued by History Division.
Bibliography: p. 198-203.
ISBN 0660107805
1. Lord, Margaret Gray. 2. Lord, Margaret Gray--Diaries. 3. Women--Prince Edward Island--Charlottetown--Diaries. 4. Women--Prince Edward Island--Charlottetown--Social conditions. 5. Charlottetown (P.E.I.)--Social life and customs. 6. Charlottetown (P.E.I.)--History--19th century. I. MacLeod, Evelyn J., 1962- II. Canadian Museum of Civilization. History Division. III. Title. IV. Title: Margaret Gray Lord, one woman's Charlottetown. V. Series. VI. Series: Paper (Canadian Museum of Civilization. History Division) ; no. 42
971.7/17/503 19
NLC-F: 1. Lord, Margaret Gray--Journaux intimes. 2. Femmes--Ile-du-Prince-Edouard--Charlottetown--Journaux intimes. 3. Femmes--Ile-du-Prince-Edouard--Charlottetown--Conditions sociales. 4. Charlottetown (I.-P.-E.)--Moeurs et coutumes. 5. Charlottetown (I.-P.-E.)--Histoire--19e siecle.
cn 88-099102

COLLECTION ID. 1 a m
Recording angels : the secret world of women's diaries / [compiled and edited by] Sarah Gristwood. London : Harrap, 1988.
xii, 251 p. : 25 cm.
Includes index.
Bibliography: p. vii-x.
ISBN 0245546197 : 12.95
1. Women--Diaries. I. Gristwood, Sarah. II. Title: Secret world of women's diaries.
wln89-194903

COLLECTION ID. 1 a m
Slate, Ruth.
Dear girl : the diaries and letters of two working women (1897-1917) / Tierl Thompson, editor. London : Women's Press, 1987.
320 p., [8] p. of plates : ill. ; 20 cm.
Bibliography: p. 319-320.
ISBN 0704340267 (pbk.)
1. Slate, Ruth--Diaries. 2. Slate, Ruth--Correspondence. 3. Slawson, Eva--Diaries. 4. Slawson, Eva--Correspondence. 5. Working class women--England--Diaries. 6. Working class women--England--Correspondence. I. Slawson, Ruth. II. Thompson, Tierl. III. Title.
wln88-163536

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Stories to Grow On: A re-examination of fiction in the first years of Secondary School

Elaine Millard

"I quite agree with you," said the Duchess; "and the moral of that is — 'be what you would seem to be' — or if you'd like it put more simply — 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.'"

"I think I should understand that better," Alice said very politely, "if I had it written down: but I can't quite follow it as you say it."

This paper has two main concerns. First of all I examine the kinds of reading experience offered to me and my contemporaries in school and offer suggestions about the sort of stories teachers in today's comprehensive schools should be concerned to offer mixed classes.

Secondly I consider how issues concerning gender, role and stereotyping can be worked into the English curriculum so that the topic is seen not as a single item to be pigeon-holed and forgotten but as an on-going concern which involves all aspects of learning.

I have been using work diaries with my classes (you can read an account of this in *English in Education*, Summer 1983) and have found this a useful way of following up comments and suggestions raised by individuals. The work I describe on stereotyping arose from a chance entry in such a journal, that *Private, Keep Out*, a story by Gwen Grant, was a girls' book.

What criteria do you use when choosing stories to share with your pupils? By this I do not mean books intended for class libraries, to be borrowed for private reading, but those few, special enough to be offered to a whole class. Such books are cornerstones on which I build my teaching, providing the stimulus not only for much responsive and creative writing but also the starting points for small group talk and class discussion. With such books I hope to engage the interest of each child in the class, holding it for an extended period, perhaps over several weeks. Before I introduce a new book to the class I will have read several stories very carefully, trying to match the authors' concerns to the age, abilities and current interests or preoccupations of that group. This selection process is particularly important when considering the needs of the youngest age groups.

Books chosen to be read in the first years of the secondary school play an important role in shaping expectations of what the nature of the subject called "English" will be. In primary schools stories are usually read within the context of the whole school day. They may arise as easily out of an interest in a science topic or as a history project, as from reading or writing lessons. Fiction is not confined there to special areas of the timetable labelled English and can be as varied and many-faceted as life itself. In the secondary school, however, fiction will almost certainly only be sanctioned by English lessons where it will become weighted with that added authority of cultural approval we reserve for the works called "Literature". The stories that people offer one another reflect shared values and prejudices. When such stories are presented in schools in the context of literature these values and prejudices are invested with authority. Stories offer their readers windows onto other worlds, where alternative interpretations of the truth of human experience and new possibilities for explorations are presented; journeys of discovery and role models proposed; as well as escape through enchantment and fantasy. Each of us is as shaped by the ficotional alternative created for us, whether it be by books or other media, as by our lived experience. D.W. Harding has described this process in an essay included in *The Cool Web*, the collection of enquiries into children's reading. He uses the metaphor "spectator" for the reader, whom he describes as someone listening to gossip, or a good story, who enters into a pact with the story-teller, agreeing that what is to be told deserves a hearing. Writers of fiction are privileged in that by holding the reader's attention through their narratives they are able to change their evaluations of the truth of human experience. In the same essay, Harding further suggests that the role of the observer reader is as important as that of the participant because it allows for reflection. He writes:

Detached and distanced evaluation is sometimes sharper for avoiding the blurrings and buffetings that participant action brings, and the spectator often sees the events in a broader context that the participant can tolerate.

James Britton employs the same metaphor in his discussion of the kinds of satisfaction offered by story. He explains that in the act of story-making:

> We take up, as it were, the role of spectators; spectators of our own past lives, our imagined lives, other men's lives, impossible events.

Recently, I was vividly reminded of the power experience as given flesh by story, while reading the autobiographical first novel by the American Chinese author Maxine Hong Kingston. In *The Woman Warrior* anecdote and myth, closely observed details and fantasy are threaded together, each having a place in the strands knotted into her life. Of the tales her mother told she writes:

> When we Chinese girls listened to adults talking story, we learned that we failed if we grew up to be wives or slaves. We could be heroines, swords women. Even if she had to rage across all China, a swords woman got even with anyone who hurt her family. Perhaps women were so powerful that they had to have their feet bound.

Maxine calls these tales "stories to grow on". I want to consider the sort of stories we think fit to offer for the growth of our pupils by first examining my own experience.

Recalling my first encounter with the subject called Literature, I am immediately aware of a feeling of renunciation. Arriving at a Girls' Grammar School, in the late fifties, from a small primary class, I was overwhelmed. I had intended a career for myself as a literary figure, convinced of my own powers as a story-teller and buoyed up by the example of my favourite writers, Louisa M. Alcott, Anna Sewell, Mary Norton, and, of course, Enid Blyton. My introduction to Literature was through Malory's *Morte d'Arthur*, retold by Charles Kingsley, Walter Scott's *Ivanhoe* and Robert Louis Stevenson's *Treasure Island*. Poetry lessons presented themselves as "Ballad and Ballad Poems" which as I remember celebrated the heroic deeds of men, and the sad plight of the ladies they forsook for their adventures. Woodenly we stumbled our way through *A Midsummer Night's Dream* whose women, then, seemed interchangably destined for the arms of some equally nondescript lover, while the fairies, male of course, along with the mechanicals, enjoyed all the fun, as well as the best lines. Subtly, through omission, rather than design, I was brought to see Literature as a male province and my own tastes something I needed to be weaned from, unsuitable for a grammar school girl with a serious interest in the subject.

The chasm between my own rather romantic tastes in fiction and the books prescribed by my English teachers widened. None of them thought to recommend *Jane Eyre, Middlemarch* or *Wuthering Heights*, so I became persuaded that only men's writing was the stuff of Literature. I was introduced to David Copperfield, Jim Davies, Lord Jim and Joseph Andrews, Julius Caesar, Macbeth, Hamlet and Milton's Satan. Occasionally a vibrant woman crossed the stage; I remember Joan of Arc, Becky Sharpe and Eustacia Vye, but their ends, predictably, were ill-fated and they had been filtered through the sensibilities of men. The pattern was unbroken at university where a course, centered around major authors included only two women, Jane Austen and Virginia Woolf.

I graduated convinced that the truest portraits of women in English Literature had been created by Lawrence. Marion Glastonbury, in her article for the I.L.E.A. *English Magazine*, No. 9, has described a similar "Pilgrim's Progress". She also took on board, without questioning, the values presented in a traditional English course. She writes of Lawrence:

> For a woman there remained a queer obedience, a blind surrender, the extinction of her female will. Like Lady Chatterly we had a choice. Her tormented modern woman's brain had no rest... If she gave herself to a man it was nothing. At last she could bear the burden of herself no more. She was to be had for the taking.

Encounters with the literature of the English classroom effectively stifled and limited my sense of a female self.

In choosing books for my classes I have consciously worked to redress the balance, actively searching out those stories which offer a wider choice of role to the girls as well as boys. The choice is made more difficult because although most girls passively accept choices that boys make, the boys reject quite vehemently material that they consider girl-centered. Research carried out recently suggests that norms of social behaviour in mixed classes, in and out of the classroom, are largely determined by boys. When a group of my sixth formers visited reception classes to find out what kind of stories five and six-year olds chose to read, preparatory to writing for them, one group reported that the six year-old boys would accept no story about a girl unless she was eaten by a monster in the opening pages.

A book I had chosen for particualr attention with eleven year-olds last year was *The Turbulent Term of Tyke Tiler*. The Tyke of the title is a rumbustious, iconoclastic schoolgirl who champions

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the weakest member of the class, defies the headmaster, battles with classmates and whose feats of daring culminate in climbing the school's bell tower, causing it to collapse. Throughout the story, Gene Kemp skilfully avoids the use of personal pronouns when referring to this character and it is only by a coup de theatre in the closing pages that Tyke's name and gender are revealed.

I used this surprise ending as a springboard for examining stereotyped images of both sexes. Why had we accepted that Tyke was a boy when reading the story? On first reading Tyke seemed to me a potent symbol, a heroine in the feminist "Girls are Powerful" tradition. It was not until I read a letter from Susan Turner to her parents inviting them to meet me, that I re-examined assumptions based on my own reading. She had written: "I am gong to ask Mrs. Millard if we can have a book about girls, but the boys would moan."

I questioned the rest of this group and discovered a common assumption that both the writer (Gene) and her heroine (Tyke) were male. On a first reading then, girls are denied a positive feeling of identification which I think the boys are frequently offered in class. The ending is in fact a sleight of hand, a subtle cheat. Worse than that isn't there an implied reading that girls' actions are worth attention only when they are indistinguishable from those of their brothers?

The other female characters in the story slot neatly into accepted stereotypes. Mum looks after the home, and big sis is concerned only with make-up and boyfriends; while the head of the school and Tyke's lively teacher, are male, the student is female as is the ineffectual and weepy Miss B, the infant teacher. There is nothing very new about Tyke Tiler except its ending.

This year I chose *Private Keep Out* by Gwen Grant, as the first story for the new eleven year-olds. The story presents a large close-knit working-class family through the eyes of a ten year-old girl with a very positive outlook. I had also begun using work diaries with this group, to allow everybody an individual voice. This is important in mixed groups where class discussion can be dominated by boys. I followed my usual method of introducing a new story, giving each pupil a copy of the story and asking them to jot down what expectations a first look raised. I read the first chapter and in the last ten minutes of this lesson told them to write their first impressions of the book.

The response of a few boys was immediately negative. Alan's reply was the most hostile:

> About the book, P.K.O. I think it is very boring. If you must read something, read something more interesting. Why can't Mrs. Loughran read the boys a story and you read the girls P.K.O.

In previous years, I would have left it at that. This time, however, I decided here was an issue to explore with the whole class. Alan is a quick, articulate member of the class, capable in open discussion of polarising opinion against any sign of feminine weakness. With his permission, I read out his diary entry asking why Alan should have thought the story unsuitable. Boys who had been non-committal in their diaries were quick to supply the ammunition. "It had a girl's picture on the cover", "the blurb called it a girls' story", "a girl was writing it wasn't she?" I thought it was important to look at the idea of male and female interests more positively, so I changed tack. I asked for activities that they thought girls were more likely to enjoy than boys. I further suggested that the boys should make these suggestions. Hands shot up.

"They play with dolls". "They cry". "They like dancing".

The boys shouted to endorse their favourite stereotype. I next asked the girls to supply a familiar list of boys' actions. This time a response came more slowly. Fiona suggested fighting, but before I could write the word on the board, the boys began calling out their own exaggerated claims to physical fitness and greater endurance. Isn't it odd how the most impressive claims of physical superiority came from the smallest boys of the class? Dale Spender's work has established the way in which teacher time is monopolised by the boys in a class. I had very deliberately to silence the boys, coaxing contributions from the girls.

The class were then asked to decide whether the activities selected were typical of one sex or the other, or attributable equally, marking their decision in their books with the letter *M* for Male, *F* for Female or *B* for Both. I then asked for a show of hands from those in the class who thought the activity was appropriate for them. Prior to asking about "playing with dolls", we established together that a doll could mean any representation of a human being. The results, tabulated by Mark, showed that many boys owned Action Men. Surprisingly, many of the boys discovered that dancing was an activity they enjoyed as a group and most of them were interested in clothes and looking their best; both of these attributes they had assigned to girls. Most surprising of all was that in this particular group more girls enjoyed playing football than boys.

For homework I asked them to think about these results and write a comment in their diaries. In the next lesson some summaries were read out and discussed. Some boys seemed to think that this easy toppling of clearly defined differences meant that in some way they had lost ground. Several tried to claim that a preference for smoking and drinking established their superior-

ity, but this was rejected by not only the girls but most of the boys also. By the end of this second lesson I thought the whole class had a grasp of what stereotyping was and that this enquiry that had been generated by one boy's off-hand dismissal of a book had provoked a lot of interesting and instructive discussion. I hoped that I had edged the class a little way towards D.W. Harding's: "detached and distanced evaluation", and towards thinking more critically about images presented to them in the fiction they chose for themselves.

I want to return to something I quoted earlier from James Britton. He described readers as: "spectators of our past lives, our imagined lives, other *men's* lives..." (my emphasis).

I know that "men" is used in its generic sense and does not exclude me, as a woman reader; however, I do think the quotation serves to demonstrate how easily women readers can slip from view. I want the classes I teach to be more aware than ever that women do write and that their stories can command a general audience. I shall think myself successful if I can present Alan with a *Martha Quest* novel or *Jane Eyre* or *The Woman Warrior* in the fifth year without being asked for something more suitable for the boys.

Mike Torbe, in a lecture first delivered to the Coventry branch of N.A.T.E., sensitively explores the relationships which exist between readers and the books they choose. Explaining what it is that makes some of us turn to literature rather than scientific enquiry for understanding he talks of "a central drive within us" which he describes further as: "a search for satisfying meaning that will offer some echo of a meaning for the life we are leading and see around us. It is a search for patterns of understanding."

Authors pattern out for us what would otherwise be incoherent experience and, through their patterns, tacitly grant permission to follow routes mapped out by their perception of what life means. I want to offer my classes many more womanly patterns to complement the self-assertive adventuring that marked my own first encounters with Literature. Such patterns will offer wider possibilities to each member of the class, especially those who feel constrained by a predominantly male perspective. After all, surely we are not still afraid of Virginia Woolf.

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The Contribution of Books

Heather Morris

"Better say nothing at all.
Language is worth a thousand pounds a word."

ALTERNATIVE THEMES

Short Stories by Women

FAMILY

Harrison	A Friend for a Season
Mansfield	The Garden Party
Marshall	To Da-Duh, In Memoriam
Oliver	Neighbors
Welty	Why I Live At the P.O.

GROWING UP

Canfield	The Apprentice
Cather	Paul's Case
Hunter	Two's Enough of a Crowd
Lessing	Through the Tunnel
Petry	The New Mirror
Young	Adjo Means Goodbye

PARENTHOOD

Glasgow	The Shadowy Third
Gould	X-A Fabulous Child's Story
Jackson	Charles
Martin	O Rugged Land of Gold
Umelo	The Mad Woman

COMMUNICATION

Berriault	The Stone Boy
Buck	The Enemy
McCullers	Sucker
Woolf	The Legacy
Yezierska	America and I

NURTURANCE

Alcott	Onawandah
Collier	Sweet Potato Pie
Hunter	The Scribe
Jackson	The Night We All Had Grippe
McCord	Billy Beans Lived Here

EMOTIONS

Bambara	Gorilla, My Love
Collier	Marigolds
Gilman	The Yellow Wallpaper
Parker	A Standard of Living
Walker	To Hell With Dying

INJUSTICE

Brent	Childhood
Childress	The Health Card
Chopin	The Blind Man
Nuhn	A Start in Life
Porter	He

GENRES:

SCIENCE FICTION

(Alternatives to Ray Bradbury)

Aiken	Searching for Summer
Danby	The MatterJack
de Ford	Gone to the Dogs
Henderson	The Believing Child
Le Guin	SO
Payes	Escape to the Suburbs

SUSPENSE

(Alternatives to Edgar Allen Poe)

Bowen	The Demon Lover
de Ford	The Poison Necklace
du Maurier	The Birds
Jackson	The Lottery
Marshall	Some Get Wasted

FOLKLORE

(Alternatives to Jack Tales)

Amrouche	Story of the Chest
Hurston	Conjure Stories
Silko	Story from Bear Country

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ALTERNATIVE STORIES FOR SKILL INSTRUCTION

STORY ELEMENT	STANDARD CHOICE OF TEXTS	ALTERNATIVE
Characterization	Thank You M'am Langston Hughes	To Da-Duh, In Memories Paule Marshall
Plot	The Devil and Daniel Webster Stephen Vincent Benet	Sucker Carson McCullers
Conflict	To Build a Fire Jack London	Paul's Case Willa Cather
Climax	The Most Dangerous Game Richard Connell	Neighbors Diane Oliver
Theme	Love of Life Jack London	Adjo Means Goodbye Carrie Young

LITERARY TECHNIQUE	STANDARD CHOICE OF TEXTS	ALTERNATIVE
Suspense	The Tell-Tale Heart Edgar Allan Poe	The Demon Lover Elizabeth Bowen
Effect	Hop-Frog Edgar Allan Poe	The Yellow Wallpaper Charlote Perkins Gilman
Foreshadowing	Dark They Were & Golden-Eyed Ray Bradbury	The Stone Boy Gina Berriault
Irony	The Ransom of Red Chief O'Henry	The Lottery Shirley Jackson
Point of View	Gift of the Magi O'Henry	To Hell With Dying Alice Walker
Descriptive Language	My Dungeon Shook James Baldwin	Through the Tunnel Doris Lessing

GENRE	STANDARD CHOICE OF TEXTS	ALTERNATIVE
The Novel	The Pearl John Steinbeck	The Werewolf Clemence Housman
Mystery	The Red-Headed League Sir Arthur C. Doyle	Any "Miss Marple" story Agatha Christie
Science fiction	There Will Come Soft Rains Ray Bradbury	SQ Ursula K. Le Guin
Humor	The Secret Life of Walter Mitty James Thurber	Why I Live at the P.O. Eudora Welty
Folklore	Jack Tales Richard Chase	Conjure Stories Zora Neale Hurston

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IUP: Indiana University Press
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NWH: National Women's History Project
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NON-PRINT RESOURCES

SHORT STORIES

A CIRCLE OF FIRE. Flannery O'Connor. Short film. $125.00 rental. COR

THE DAEMON LOVER. Shirley Jackson reads this short story and "The Lottery". LP Record. $9.95. LIS

A DISCUSSION OF SHIRLEY JACKSON'S THE LOTTERY. Companion to the film, "The Lottery," listed below. Explores the literary devices used by the author. Short film. 18 min. Color. BRI

THE DISPLACED PERSON. Flannery O'Conner. Video. $99.00. COR

ELEMENTS OF THE SHORT STORY. Contains some examples of stories by women. 1 filmstrip/1 cassette/guide. Mediocre guide. $30.00. EYE

THE GARDEN PARTY. Katherine Mansfield. Well-made rendition of this famous story. Short film. 24 min. Color. ACI

HORSIE. Dorothy Parker reads this short story and some of her poems. LP Record. $9.95. LIS

THE JILTING OF GRANNY WEATHERALL. Katherine Ann Porter. Video. 57 min. $99.00 rental. COR

A LADY OF BAYOU ST. JOHN. Kate Chopin. Visually appealing filmstrip. Mediocre guide. 1 filmstrip/1 cassette/guide. $30.00. EYE

THE LOTTERY. Shirley Jackson. Screen before showing, as the ending is violent and may offend some students. Short film. 10 min. Color. BRI

PARDON ME FOR LIVING. Jean Stafford. Short film. 30 min. $50.00 rental. LCA

PAUL'S CASE. Willa Cather. Video. 55 min. $99.00 rental. COR

THE VILLAGE SINGER. Mary Wilkins Freeman. Set in New England, this is a good example of a local color story. Video. 15 min. Color. International Television Cooperative.

THE WHITE HERON. Sarah Orne Jewett. Short film. LCA

THE YELLOW WALLPAPER. Charlotte Perkins Gilman. Acting is quite effective in this tale of the disintegration of a woman's mind. Video. International Television Cooperative.

NOVELS

THE AWAKENING. Kate Chopin. Conflict is discussed in this short summary of the controversial 19th century novel. Video. 20 min. Color. Children's Television International, Inc.

THE BLANK WALL. Elizabeth Sanxay Holding. Mystery. Short film. LCA

ETHAN FROME. Edith Wharton. Filmstrip. $11.00. LIS

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FRANKENSTEIN. Mary Shelley. Comic book adaptation. 1 cassette/1 paperback/1 poster/1 set activity sheets. $13.00. EYE

GIANT. Edna Ferber. Full-length film of 1956 movie starring Rock Hudson and Elizabeth Taylor. 201 min. Color. $80.00 rental. AUD

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THE GOOD EARTH. Pearl Buck. Paul Muni and Luise Rainer in full-length video of the movie. B&W. $89.50. GUI

I HEARD THE OWL CALL MY NAME. Margaret Craven. Short film. LCA

THE HEART IS A LONELY HUNTER. Carson McCullers. Full-length film. 124 min. Color. $80.00 rental. AUD

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THE HEART IS A LONELY HUNTER. Carson McCullers. Adapted from the movie starring Alan Arkin and Cicely Tyson. 3 filmstrips/cassettes/book. $116.95. LIS

I NEVER PROMISED YOU A ROSE GARDEN. Hannah Green. The story of a young girl's journey from madness to reality. 1 cassette/1 book/guide. $15.25. 1 cassette/3 books/guide. $21.95. LIS

JANE EYRE. Charlotte Bronte. Full-length film of 1970 version. 108 min. Color. $65.00 rental. AUD

JANE EYRE. Charlotte Bronte. "Moviestrip" based on 1970 film. 3 filmstrips/cassettes/book. $99.95. LIS

JANE EYRE. Charlotte Bronte. A reading of the novel by Claire Bloom, Anthony Quale, and Cathleen Nesbit. 3 cassettes. $26.95. LIS

JANE EYRE. Charlotte Bronte. Comic book adaptation. 1 cassette/1 paperback/1 poster/1 set activity sheets. $13.00. EYE

JOHNNY TREMAIN. Esther Forbes. Combines critical analysis and background information. Color sound filmstrip and discussion guide. $35.00. LIS

LITTLE WOMEN. Louisa May Alcott. Original film starring Katharine Hepburn. Video. B&W. $89.50 purchase. GUI

ORDINARY PEOPLE. Judith Guest. Discussion guide and testing materials accompany 1 filmstrip/1 cassette/1 paperback. $42.00. EYE

REBECCA. Daphne du Maurier. Full-length film of 1940 movie. 115 min. B&W. $55.00 rental. AUD

STRANGE FRUIT. Lillian Smith. Short film. LCA

THE SUMMER OF MY GERMAN SOLDIER. Bette Green. Short film. LCA

THE SUMMER OF MY GERMAN SOLDIER. Bette Green. Watercolor illustrations. Teacher's notes. 2 filmstrips/2 cassettes. $46.00. LIS

TO KILL A MOCKINGBIRD. Harper Lee. Review and analysis. Discussion guide and student evaluation materials. Filmstrip/cassette. $33.00. LIS

TO KILL A MOCKINGBIRD. Harper Lee. "Moviestrip" based on original production starring Gregory Peck. 2 filmstrips/cassettes/book. $84.95. LIS

WUTHERING HEIGHTS. Emily Bronte. Full-length film of 1939 movie. 104 min. B&W. $60.00 rental. AUD

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THE YEARLING. Marjorie Kenan Rawlings. "Moviestrip" adapted from original movie. 3 filmstrips/cassettes/book. $99.95. LIS

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BLACK AUTHORS. Lorraine Hansberry and Gwendolyn Brooks included in a set of six captioned color filmstrips presenting the life, times, and work of six Black authors. $64.00/set. LIS

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I KNOW WHY THE CAGED BIRD SINGS. Filmstrip review combines critical analysis and background information for Maya Angelou's autobiography. Color sound filmstrip and discussion guide. $35.00. LIS

I KNOW WHY THE CAGED BIRD SINGS. Short film version. LCA

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UP FROM PUERTO RICO. Short film of Elena Padilla's autobiography. LCA

TO BE A WOMAN AND A WRITER. Excellent history of factors affecting women writers and their careers. Covers 19th and 20th century writers. Highly recommended. 2 filmstrips/2 cassettes. $79.50. GUI

TONI MORRISON. Biography of the contemporary Black writer. Film or video. 28 min. up from $55.00. COR

WOMEN WRITERS: VOICES OF DISSENT. Portrait of 3 women writers: Edith Wharton, Ellen Glasgow, Willa Cather. Historic prints, dramatized quotations and excerpts. 3 filmstrips/cassettes. $71.00. LIS

DRAMA

A RAISIN IN THE SUN. Lorraine Hansberry. 1961 film version. 128 min. B&W. $45.00 rental. AUD

GAMES

POETS AND WRITERS. Rummy card game introduces ten women writers of the 19th century, including Charlotte Perkins Gilman. $6.00. National Women's History Week Project. P.O. Box 3716, Santa Rosa, CA 95402.

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LIS: Listening Library
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PROFESSIONAL BIBLIOGRAPHY

BLACK WOMEN WRITERS (1950-1980) A CRITICAL EVALUATION. Mari Evans. Garden City, N.Y.: Anchor Press, 1984. Personal statements, critical analyses, biographies, and selected bibliographies for Alice Childress, Paule Marshall, Alice Walker and 12 other writers.

BLACK WOMEN WRITERS AT WORK. Ed. Claudia Tate. N.Y.: Continuum, 1983. Insights into the personalities of Toni Cade Bambara, Alice Walker, and others.

BUT SOME OF US ARE BRAVE: BLACK WOMEN'S STUDIES. Ed. Gloria T. Hull et al. N.Y.: Feminist Press, 1982. Thorough collection of articles, bibliographies, and course syllabi on Black women's studies.

HOW TO SUPPRESS WOMEN'S WRITING. Joanna Russ. Austin: University of Texas Press, 1983. Explores the social and sexual politics that have repressed the recognition of women's writing.

I LOVE MYSELF WHEN I AM LAUGHING. Ed. Alice Walker. N.Y.: The Feminist Press, 1979. Compilation of excerpts by Zora Neale Hurston, with biographical notes.

LITERARY WOMEN: THE GREAT WRITERS. Ellen Moers. N.Y.: Doubleday and Co., 1976. Critical analysis of major women writers and their works. Useful reference source.

A LITERATURE OF THEIR OWN. Elaine Showalter. New Jersey: Princeton University Press, 1977. Traces the history of British women novelists from Bronte to Lessing.

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A ROOM OF ONE'S OWN. Virginia Woolf. N.Y.: Harcourt Brace and World, 1929. Classic essay on the amenities necessary for women writers.

SEDUCTION AND BETRAYAL. Elizabeth Hardwick. N.Y.: Random House, 1974. Excellent section on the Bronte family.

SILENCES. Tillie Olsen. N.Y.: Delacourt Press, 1978. Collection of lectures and essays on factors that influence the quality and quantity of women's writing.

STURDY BLACK VISIONS. N.Y.: Anchor Books, 1979. Short stories, essays, and interviews by Black women writers. Contains useful bibliographies.

THE WRITER ON HER WORK. Janet Sternberg. N.Y.: W.W. Norton, 1980. Essays on their profession by a selection of contemporary women writers. Of particular interest are comments on combining writing and family responsibilities.

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Sexual Stereotyping and the English Curriculum

Patricia Lake

In an *EJ* editorial (March 1985, 74.3:19), Ken Donelson asserted the need for high-school teachers to become familiar with and to include the works of more female writers, both classic and modern, in their literature courses. An examination of sample high-school reading lists reveals the unfortunate fact that this advice has largely been ignored. Most syllabi still reflect the inordinate proportion of male authors and male concerns they have always illustrated. I suspect this results as much from habit as from a purposeful adherence to the belief that men are more worthy of being read than women. Like the unexamined life, however, the unexamined reading list may not be worth reading and may actually be harmful.

I would like to offer myself as an example. I recently reviewed the syllabus I devised approximately four years ago for my advanced placement literature and composition class, and I was immediately struck by its failure either to reflect the movement toward gender integration currently observable in college literature courses or to follow the suggestion made in *EJ* to include more female writers in the curriculum. Only three female authors appear on the list over the period of a year's worth of reading. True, the class did read short stories and poems that were written by women, but those selections are not itemized. Consequently, for the last three years, my AP class has been reading literature written mostly by and about men.

What both intrigues and frightens me is the fact that I am a woman who has taken various courses in women's literature and who concerns herself with women's issues. I have attempted to keep abreast of new women authors and the movement of feminist criticism. Why, then, did I fail to see the extent of the gender imbalance on a syllabus of my own devising? It was only after I reexamined my list this year, with an objectivity afforded by a sabbatical leave, that I realized how severe the imbalance is. A syllabus composed by a teacher, male or female, who does not share these interests and concerns could not be much more one-sided than my own. This fact suggests not only the still pervasive influence of male-dominated curricula, it illustrates the insidious quality of this influence as well. It also leads me to question whether high-school curricula in general present an honest and equitable picture of our literary heritage.

When I recently examined the list of suggested authors contained in the Educational Testing Service's (ETS) *Advanced Placement Course Description, English* (1987) for May 1988 and May 1989, I found no evidence to suggest any trend to include more women in the literary canon. The statistics taken from the booklet speak for themselves. (See Table I)

The descriptives which precede each of these lists of suggested readings are equally revealing. The language and composition course is described as one in which

> the central concern is the connection between reading and writing mature prose of many kinds. As students read those kinds of prose, they should grow increasingly aware of how authors from different periods and disciplines suit their rhetorical choices to particular aims and they should develop some of the same flexibility themselves. (5)

From this description and the consequent sample list of authors worth studying, I can only infer that

there have been no women either interested in politics or able to express themselves articulately about political concerns, and only one who wrote biographical or historical material of merit. Of the eighty-five authors listed as possible models, apparently only thirteen women in the last four hundred years managed to write prose "mature" enough to serve as an example to future students of rhetoric and composition.

The literature and composition course states as its goal that students

> study intensively several representative works from various genres and periods. They should concentrate on works of *recognized literary merit* [italics mine] worthy of scrutiny because their richness of thought and language challenges the reader. (36)

Here, too, the implication is that *no* women wrote drama worth studying. (What happened to Lillian Hellman? Whether one likes her work or not, she is certainly an important twentieth-century dramatist.) Only three women poets were deemed important enough to make the list. (Where is Pulitzer Prize-winning Gwendolyn Brooks?) And only three women wrote expository literature of note. (Where is Mary Wollestoncraft or Charlotte Perkins Gilman?) According to the guide book, only fourteen women (versus eighty men) have written prose of sufficient merit to warrant its study.

These statistics help to explain the lack of female authors on my own syllabus. While the authors cited in the booklet are not necessarily required, and the list is not intended to be comprehensive, it is meant to serve as a guide for teachers designing AP curricula. Consequently, it can't fail to have a strong influence on the final selection of reading materials.

Table 1

Literature and Composition	No. Male Authors	No. Female Authors
Poetry	28	3
Drama	15	0
Prose fiction (novel and short story)	21	8
Expository literature	16	3
Language and Composition		
Critics	12	1
Essayists and fictions writers	10	5
Diarists	10	3
Political writers	10	0
Biographers and historians	16	1
Journalists	4	3

Enough years have passed since the advent of feminism to see substantial progress in both the acceptance of feminist criticism as a legitimate form of scholarship and the inclusion of more female authors in college literature courses previously given over either exclusively or almost completely to male authors. Why then is there continued propagation of such severe gender imbalance in the reading lists provided by ETS? High-school literature courses should be broadening students' perspectives, not directing them into predetermined stereotypical channels which, by their exclusionary nature, actually prevent students from reading about life in other than the traditional contexts.

The bias and shortsightedness practiced by largely ignoring or minimizing the role of women in our literary heritage does more, however, than reinforce stereotypical values in the study of literature. A rigid adherence to lopsidedly male-dominant syllabi can actually do real psychological damage to female students, especially those who are gifted.

Recent studies have highlighted the fact that gifted girls suffer from a unique set of psychological requirements which differ from those of gifted boys. If not addressed, problems such as poor self-image, ambiguous career goals, poor or nonexistent career planning, and a general failure to achieve their highest potential once they graduate from college may result (Callahan 1980; Garrison, et al. 1986; Silverman 1986).

Among causes cited as contributing to these problems are family and school conditioning which encourages passivity instead of assertiveness, peer pressure to conform rather than to excel, and the lack of role models and mentors to serve as positive examples (Clark 1983; Noble 1987; Sadker and Sadker 1985). It is in this latter framework that the literature curriculum exerts its greatest influence on gifted girls.

Despite the long-held belief that girls are better writers and more willing and eager readers than boys, literature by and about men predominates in the English classroom. Carolyn M. Callahan suggests that this results at least in part from the rationale that one must choose books boys will

enjoy because girls will read anything assigned (18). If we couple this philosophy with the tendency to view male literary accomplishments as more important and worthwhile than those written by females, the literary works studied in school seem to echo the message that only males achieve, dominate, win, and find glory and success. "Males are taught to compete and winning leads to glory and leadership. For females . . . victory often brings defeat . . . with achievement comes isolation" (Silverman 12).

In the high-school setting, where literature forms such a large part of the English curriculum, these messages speak very strongly to an age where self-identity is already shaky. If only, or almost only, male authors are studied, the message heralded to gifted girls is that only men have achieved, and perhaps only men are meant to achieve. Inclusion of more female authors in the curriculum will help to dispel these misconceptions and help provide positive role models for the gifted girl who is given the opportunity to read them.

Given the growing number of excellent anthologies of literature by women, the question of who or what to teach becomes a question of choice rather than a problem of scarcity. The great number of worthy women authors represents a scope the richness and diversity of which allows both English departments and individual teachers to select those writers who will most appropriately suit the needs of a particular class.

The benefits of attempting to balance the literature curriculum can far outweigh any initial resistance these attempts may engender. Let me offer a case in point. In order to counter the patriarchal vision my class and I studied in Thomas More's *Utopia*, I included Charlotte Perkins Gilman's *Herland* in my syllabus. When I initially assigned the book, the boys in the class treated it as a joke, the most ridiculous supposition imaginable. They had real difficulty in envisioning a society run completely by women who neither needed men to reproduce nor who were interested in admitting men to their efficiently run country. My female students, on the other hand, trumpeted the fact that here were women who were strong, rational creatures, well able to do better than men in ordering their lives and their society.

However, as we began to discuss both books and to compare the values implicit in both societies, the sexual polarities relaxed, and we came together as a group to examine both the positive and negative aspects of each society and to fit each into the utopian tradition. As a result, the perspectives of all the students in the class were substantially broadened. This experience demonstrated for me the wisdom of integrating more female authors into my curriculum. Not only was I able to broaden the knowledge of my students, but also I widened their perceptual horizons and brought greater truth and accuracy to what they studied.

If we do not work for a greater gender balance in teaching literature, we present a distorted picture of our literary heritage and the society which spawned it. We do a wonderful job of showing that indeed men did—and do—receive most of the recognition, but we also suggest that there were no women doing anything of scholarly or literary merit. In addition to presenting a distorted view of literature, this imbalance helps to promote the stereotypes that have led to gifted girls failing to achieve all that they are capable of.

An arbitrarily gender-balanced reading list is artificial and ultimately as harmful as a replication of what has always been studied. However, a syllabus which draws more extensively on worthwhile and important literature by women will more

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accurately represent the literary accomplishments of western civilization. In addition, a more gender-balanced curriculum will help destroy the arbitrary sex-role stereotypes which still influence much of our thinking. It will also provide the gifted girl with an opportunity to understand the history of her sex and appreciate the contributions of women authors, both those read in a historical framework and those whose words speak directly of and to the world today.

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EJ TWENTY-FIVE YEARS AGO

Of Lou La Brant, Junior Novels, and Twenty-five Year Cycles

The place of guided free reading of the junior novel in junior-and senior-high-school English classes is secure. Freedom of choice within not-too-restrictive guidance can develop a student's taste. Lou La Brant convinced us of that fact twenty-five years ago.

The junior novel as text material is not quite so firmly established. . . .

Seventh and eighth graders, and ninth graders too, can enjoy and profit by classroom study of fiction as well as by self-selected reading. Such experiences should offer immediate rewards to the young people participating in them. Simultaneously they should provide a growing appreciation of literature. A classroom study of selected junior novels can help perform both functions in depth at the same time that reading many books in the pursuit of personal interests gives a breadth of reading experience.

Dorothy Petitt. October 1963. "The Junior Novel in the Classroom," *English Journal* 52.7: 512–525.

Dorothy M. Johnson: A Woman's Voice on the Western Frontier

Sue Hart

Although Dorothy Johnson's short stories have been anthologized, most readers do not recognize her name without knowing that three stories, "The Hanging Tree," "A Man Called Horse," and "The Man Who Shot Liberty Valance," were made into successful films. Unfortunately, the titles of her works are better known than her name, and her critical acclaim among the public rests mainly on those story-into-film efforts, but the themes she addresses, the characters she creates, and the virtues she extols would work well in a classroom setting.

Johnson, still writing in her late seventies at her home in Montana where I interviewed her, professes to like the nineteenth century better than the twentieth, perhaps, she says, "because we know how it came out." In an era when adolescents express real concern about how this century will turn out, teaching stories about characters who faced adversity and tragedy with courage and determination, who entered the world of the western frontier with as much trepidation about its possible horrors and hardships as young people have today about the nuclear age, who drew on their strengths and overcame their weaknesses to survive and succeed makes eminent sense.

None of these statements suggest that Johnson's stories are preachy or laden with moral overtones. Quite the contrary. These are adventure stories, laced with humor, played out by real people who have faults as well as virtues. Many of Johnson's characters are adolescents, and young readers can readily identify with the concerns, fears, embarrassments, and emotions that they feel.

Johnson's stories are set on the frontier—a time and place that still tantalizes the imagination of readers. She often uses a real incident as a "jumping-off place," as with "Flame on the Frontier," based on events surrounding the New Ulm, Minnesota, Massacre; "A Time of Greatness," in which the old mountain man resembles Jim Bridger; and "Lost Sister," which won the 1956 Spur Award given by Western Writers of America for the best short story of the year and is based on Cynthia Ann Parker's captivity by Comanche Indians.

Several other stories feature young narrators or characters with whom teenage readers can identify. Some stories provide excellent opportunities to talk about the craft of story writing. For example, Johnson hooks readers with opening sentences such as this one from "Prairie Kid." "When Elmer Merrick was eleven years old, he marched an outlaw off the Ainsworth place at the point of a gun." (New York: Ballantine, 1975, p. 35) Johnson uses metered prose—what she calls "prose rhythm"—to begin "Beyond the Frontier" when she wanted to give the impression of speed and breathlessness.

> In times of stress you think of foolish things. As long as he had his horse at a hard run, sometimes ahead of his partner Edwards and sometimes behind, as long as they were on their way back to the ranch, Priam thought of nothing much except getting there and the chances of his horse catching a leg in a prairie-dog hole (*Man*, p. 116).

In this story, Johnson makes use of what she calls the "switch" or "what-if" method of creating a plot. "I'd look at a typical situation in a Western story or movie," she says, "and change one element to see what difference it would make." In

"Beyond the Frontier," the switch is from the noble, self-sacrificing pioneer woman to a spoiled, demanding, complaining woman who wants to go back where she came from. Probably her best-known use of this approach resulted in "The Man Who Shot Liberty Valance." "I asked myself, what if one of these big bold gunmen who are having the traditional walkdown is *not* fearless, and what if he can't even shoot. Then what have you got?" What we have, is a highly acclaimed short story.

Many of her stories provide a close look at the life of women on the frontier. "Of course," she says, "the westering experience was different for a woman. Most of the women had entirely different responsibilities than men, and it wasn't always perfectly terrible, either; some of them had a lovely time. The women did their housework, but under different conditions. They didn't have to do any dusting, and they didn't have to do any mopping. Washing clothes was harder, and cooking would have been difficult if it was raining. But everything was different then, and it was a great adventure."

Johnson chronicles portions of that "great adventure" for women in a number of stories, including "Laugh in the Face of Danger," in which an elderly woman recalls her girlish infatuation with a handsome outlaw; "Journal of Adventure," which shows how the sometimes-brutal life on the frontier could separate young lovers; and "A Gift by the Wagon," in which two youngsters demonstrate a common theme in Johnson's work, that of love and sacrifice. "I believe in love," Johnson says—and her finest characters reflect that belief.

Her stories—particularly those dealing with everyday life on wagon trains or in early settlements—lend themselves to a "hands-on" approach to literature. With activities designed to make stories come to life for students, Johnson describes a "hands-on" experience of her own in terms that reinforce the idea. She said,

> I went to Virginia City (an early Montana gold camp) and somebody let me hold a big nugget of gold. It was almost as big as my fist, and it was smooth; I held it, and there were vibrations from that chunk of gold. It's more than gold; it's power; it's riches. I could understand why men killed for it.

Whether one wants to expand into a discussion of creative writing techniques or introduce hands-on experiences, the short stories would be a worthwhile addition to a literature curriculum. Her works are readily available in two volumes of short stories, *The Hanging Tree* and *A Man Called Horse*. Her two novels of Plains Indian life, *Buffalo Woman* and *All the Buffalo Returning*, are also available but not in paperback. Students enjoy reading her stories and teachers would enjoy teaching them. Her characters are strong. "I admire strong people," she says, "but not supermen or women." Her plots grow out of her characters and often "begin with an emotion."

If we want our students to understand who and what they are in terms of who and what came before them in the great adventure of creating this country, if we want them to revere the virtues of honesty, pride in a job well done, just treatment, love and sacrifice, we should introduce them to the characters in Dorothy Johnson's work, for there they will find "real people"—not unlike themselves—who met challenges in a world fraught with dangers and unknowns and triumphed.

Sue Hart teaches at Eastern Montana College, Billings.

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A New Contributor

The Value of Their Lives

Margaret D. Montgomery

Because so much of the traditional high school literature program stresses the male experience through masculine eyes, because, as Marilyn French says, there is so much that ". . . books don't say about women," and because I've heard so many young women devalue their own life perceptions, I have developed a course called Women in Literature. Its purposes are to acquaint students with the many fine women writers who have deepened our heritage, to encourage students to explore one writer in depth, to give them an opportunity to write about their own lives, experiences, and feelings, to provide a forum for the exchange of those ideas and feelings, and to help students know the worth of their own existence.

So far, the make-up of the groups has been predominantly female (the course is an elective), with usually a few liberal males. The class meets for a much-too-brief forty minutes a day for nine short weeks. Students do most of the reading and writing on their own, so daily discussion focuses on sharing responses and insights.

I begin with a questionnaire to investigate students' pasts, to assess their current awareness of themselves as women and men, and to help them see where they are headed. I share general trends with the class. In a recent group, only one young woman looked toward personal fulfillment and peace, while all the others wrote down college and maybe a career, but motherhood for sure. One male intended to be a lawyer and another a doctor. Our student population is fairly affluent and mainly from professional suburban families.

Next we discuss the ERA. Even though the students are basically well-educated in other areas and quite sophisticated about their world, I am always appalled that many of them don't know what the ERA *says* or anything about its history. They really aren't interested at first, except to say there should be equal pay for equal work, but coed bathrooms are wrong.

We finally begin our literature discussion with Charlotte Perkins Gilman's harrowing "The Yellow Wallpaper" as a work detailing what can happen to women who are denied the right and freedom to express themselves creatively. I supplement our discussion with the facts of her complex life. Then, using *By Women; An Anthology of Literature* (Houghton Mifflin, 1976) as a base, we examine a wide variety of selections organized to trace the stages in a woman's life from childhood to old age and death. We go from "Portrait of Girl with Comic Book" by Phyllis McGinley to "An Old Woman and Her Cat" by Doris Lessing and "A Wish" by Fanny Kemble. (" . . . let fame/Over my tomb spread immortality!")

During the first week or so, students have been reading (or re-reading) *The Diary of A Young Girl* by Anne Frank, not so much as Holocaust literature but as a look at a girl's entrance into womanhood, and as an example of how so much of women's writing has taken the form of the diary or the journal.

Obviously, I pay considerable attention to adolescence, supplementing text selections with Nora Ephron's "And Now For a Few Words About Breasts," a delightful essay originally published in *Esquire*, and excerpts from Liv Ullman's *Changing*. Discussion continues through the stages, relying primarily on the text but with the addition of Dorothy Parker's "The Telephone

Call," Alice Gerstenberg's one-act play, "Overtones," Susan Griffin's play, *Voices*, and ending rather pointedly with Virginia Woolf's *A Room of One's Own*.

Throughout the course, students keep journals wherein they comment on their reactions to each selection as a piece of literature *and* on how it touches their own lives, what memories and feelings it evokes. I remember one student's response to Colette's "The Little Bouilloux Girl" that grew into an insightful analysis of cliques. And another's identification with Katherine Anne Porter's "The Jilting of Granny Weatherall,"

> . . . I can imagine being like Granny: dimly haunted by memories sixty years old, bothered by children and doctors who think I can't take care of myself, unable to hear what people are saying but knowing they are talking about me . . . I don't want to die! . . . I can't imagine people I know living without me . . . or being forgotten . . . I am afraid of old age but I certainly hope to reach it. And I hope that the ancient, bespectacled lady who someday reads this sentimental journal will be able to smile at her former self but also remember and understand her former self and that at that time she will be fulfilled and happy, at peace but not idle.

Also, very early in the course, I distribute a list of 150+ women writers. (It's fascinating and demoralizing to hear students exclaim, "I never heard of these people.") After consulting with me, each student selects a writer as an independent focus for the course and then learns as much as possible about that writer via reading biographical material, several representative works, and critical commentary. Next, students prepare written responses on their writers' achievements, quickly summarizing what they read, and then centering fairly precisely on how women are portrayed in the works, first detailing the roles they play as daughters, sisters, friends, mates, etc. and then discussing how much power these women have over their own lives and the lives of others. Finally, each student gives a brief talk to the class.

Throughout the course, I urge students to discuss their observations with mothers, sisters, friends, aunts, and grandmothers. I also suggest that they read the "Hers" column in *The New York Times* every Thursday, and whenever possible, I invite local women writers to visit and share their wisdom. It's been particularly enlightening to hear comments on how challenging it is to be a writer and a wife, a mother, and an individual. In general, I hope the course helps students raise their expectations of themselves, value their own lives more, and continue to explore and read and write and share. I end with the hope that eventually the course will be obsolete.

Margaret D. Montgomery teaches at John Jay High School, Katonah, New York.

Discretion

You
should
never
give
your
English
teacher
the
finger
not even if she tells you to
express yourself creatively.

Nechia G. Whittingham
Cross County High School
Cherry Valley, Arkansas

The Ethics of Feminism in the Literature Classroom: A Delicate Balance

J. Karen Ray

Given the economic realities facing many smaller public schools, a discussion of Women's Studies and the English teacher must, in practical terms, evolve into a discussion of how the English teacher can incorporate the principles of Women's Studies into the regular English curriculum. Since only the larger schools can support separate departments of Women's Studies, the English curriculum offers one of the few avenues through which the principles of Women's Studies, particularly feminist inquiry, can be taught. However, feminist inquiry must be introduced with an awareness of the ethics of the situation.

How far should we go in our espousal of feminist views in regular literature courses? As teachers we have an obligation to challenge students to think and to question received values. We have the responsibility to open our students' eyes to choices and alternatives. But we are not challenging students to think when we attempt to replace one set of received values with another. Specifically in terms of feminism, merely attempting to replace the patriarchy with a matriarchy is not providing genuine choices. While feminist inquiry can help students reassess the literary canon in terms of content and values, with other equally valid approaches. The lectern must not be a pulpit for propaganda.

What then are the appropriate or ethical uses of feminism in the classroom? I suggest that feminist inquiry can aid students in three ways. Feminist perspectives can help us and our students (1) to review the canon, (2) to re-vision the canon, and (3) to respond to the canon.

As every feminist knows, the standard literary canon today (that is, the canon taught in British

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and American survey courses, and in traditional period and genre courses) consists overwhelmingly of literature written by men for men. A quick survey of the most recent Norton anthologies reveals in the British editions 81 men to 2 women in volume I and 79 male to 12 females in volume II. The American editions include 36 men to 5 women in volume I and 81 men to 28 women in volume II. That proportion is not, in and of itself, bad. Obviously, in the 1200 year-old British tradition and the 300 year-old American tradition, the number of males who wrote far outweighs the number of females. In addition, the compiling of an anthology necessitates choices—inclusion and exclusion. Ah, there's the rub. How and why are those choices made? What set of criteria would lead an editor to include as many poems by Sidney Lanier as by Adrienne Rich, as many poems by Edgar Lee Masters as by Sylvia Plath or Anne Sexton? Why would an editor of European literature exclude the love poems of Sappho and include those of Catullus as the Norton anthology editors do? Why would Aphra Behn be omitted altogether from all current editions of Restoration comedies? The list could go on and on—*ad infinitum, ad nauseum*. Surely more women's works are anthologized today than ever before, but the battle is far from won.

Joanna Russ, in *How to Suppress Women's Writing*, suggests that the criteria of selection are loaded.[1] Among techniques used to denigrade or devalue women's writing, Russ discusses what she calls the Double Standard of Content in which "one set of experience [male] is labeled as more valuable and important than the other [female]."[2] Or as Virginia Woolf observed fifty-four years earlier:

> Yet it is the masculine values that prevail. Speaking crudely, football and sport are "important," the worship of fashion, the buying of clothes "trivial." And these values are inevitably transferred from life to fiction. This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings of women in a drawingroom.[3]

Because men have decided what values are important, what images best express those values, and, consequently, what books are accepted or denied entrance into the canon, students, both male and female, have a distorted or one-sided view of what constitutes effective literature and who has written it. Addressing this distortion, redressing the imbalance, is a legitimate function of the feminist teacher.

Although examples abound of women writers excluded from the canon because their work does not suit predetermined criteria for significance and effectiveness, let me offer an instance of a female writer by and large denied membership in the sacred canon in spite of her having written on a universal topic about which one would assume female views were at least as valid as male—love.

Amy Lowell's love poetry is a treasure trove known today by only the most diligent feminists. For the fifty years since her death, Lowell has received little critical attention. Although most of her eleven volumes of poetry plus a 1955 complete edition of her poems edited by Louis Untermeyer are still in print, only her short narrative, "Patterns" is frequently anthologized. The last ten years of the PMLA bibliography list only ten articles about Lowell, and these all deal with her correspondence. The critics who have studied Lowell, especially her love poetry, have been unanimously derogatory or slighting. To offer a potpourri of critical opinion on Lowell's love poetry:

1. In 1926, Clement Wood describes Lowell's love poems as "undistinguished in treatment, minor incidents dressed glitteringly."[4]
2. Winfield T. Scott also asserts that "Miss Lowell lacked the profound and vital power of penetration. She never said anything undeniably important about life."[5]
3. Writing in 1940, Van Wyck Brooks declares that Lowell's "Externality was an escape from a troubled psyche, for Miss Lowell's inner life knew no response. . . . She remained the conventional child."[6]
4. In 1958, Horace Gregory laments that Lowell's poetry "fails to touch the emotions of the reader."[7]
5. Reconsidering in 1961, Winfield T. Scott still concludes that "the evidence of the poems shows a nagging feeling of incompleteness . . . revealing the heart of a girlish, pathetic, and lonely woman."[8]
6. Even Ellen Moers in her 1976 *Literary Women* says only that "Amy Lowell wrote love poems"—the sole reference to Lowell's canon in Moer's compendious work on women writers.[9]

Note that these critics unanimously deny the importance of Lowell's insights and condemn her treatment of her subject matter. Because Lowell's images or approach are not their approach, her approach is *ipso facto*, inadequate. The critical response to Lowell can be summed up by Joanna

Russ's ironic general comment on the exclusion of female writers from the canon:

> "She wrote it but look what she wrote about" becomes "she wrote it but it's unintelligible badly constructed thin spasmodic uninteresting, etc.", a statement by no means identical with "She wrote it, but I can't understand it" (in which case the failure might be with the reader).[10]

I contend that rather than writing poetry which is cold, passionless, insignificant, or incomplete, Amy Lowell wrote a significant collection of tender, intimate, insightful, and mature love poems in addition to a collection of ecstatically passionate erotic poems. I find both Lowell's love poems and her erotic poems strikingly contemporary in their depiction of and attitudes toward human affections. Let me just cite one brief example of Lowell's "undistinguished," "shallow," "unimportant," "childish," and "unmoving" love poetry.

> **A Decade**
>
> When you came, you were like red wine and honey,
> And the taste of you burnt my mouth with its sweetness.
> Now you are like morning bread,
> Smooth and pleasant.
> I hardly taste you at all for I know your savour,
> But I am completely nourished.[11]

Is the portrait of love created here immature, incomplete, or minor? Only, I suspect, to the impenetrable, or to critics who have predetermined that the image of sustenance here is intrinsically feminine and hence too trivial to express the fulfilling power of mature love.

Clearly a careful, scholarly, unbiased reassessment of Lowell is in order, and the same can be said of numerous other undervalued female writers. This reevaluation is a legitimate province of the feminist scholar/teacher. We can and should open our students' minds to those literary treasures hidden by the encrustations of generations of myopic scholars.

However, this review of the canon must be accomplished with judiciousness and professionalism. We must not attempt to redress an imbalance by throwing all of our weight into the opposing scale. To insist that works be included because they are by women is reverse chauvinism and scholarly tunnel vision. If, for example, one could only include two Restoration comedies in an anthology or teach two in a period course, one would be hard pressed to justify, on critical grounds, the inclusion of an Aphra Behn play. The cause of feminism would be better served by teaching Etherege or Congreve and reading what is there with a fresh vision. This suggestion brings us to the second legitimate function of feminism in the classroom—re-visioning the canon.

Adrienne Rich, in her now classic essay, "When We Dead Awaken: Writing as Re-Vision," argues that "Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for women more than a chapter in cultural history: it is an act of survival."[12] I would suggest that today, sixteen years later, re-vision is equally important for our male students as an act of enlightenment. Indeed, women will not survive spiritually or intellectually unless men are enlightened. The feminist teacher can, with careful, scholarly nudging, encourge that enlightenment.

In the years since Rich's essay, we have developed a better sense of what a feminist approach can bring to literature, and that approach is increasingly being applied not just to feminist writers or periods and genres in which women predominate but to more traditionally male preserves as well. In their insightful introduction to the collection of essays, *The Woman's Part: Feminist Criticism of Shakespeare*, Lenz, Green, and Neely describe the approaches to Shakespeare taken by the critics assembled in this volume. The critics attempt to:

1. liberate Shakespeare's women from the stereotypes to which they have too often been confined;
2. examine women's relationships to each other;
3. analyze the nature and effects of patriarchal structures;
4. explore the influence of genre on the portrayal of women.[13]

As Lenz, Greene, and Neely point out, "Feminist critics of Shakespeare must use the strategies and insights of this new criticism (feminism) selectively, for they examine a male dramatist of extraordinary range writing in a remote period when women's position was . . . more restricted and less disputed than our own."[14] This caution in the application of feminist theory to Shakespeare strikes me as equally applicable in a classroom where the object is enlightenment rather than propagandizing. In addition, the four approaches employed by the critics collected in *The*

Woman's Part seem equally applicable to a wide range of literary inquiry. The feminist teacher, as a means toward re-visioning the canon, would do well to encourage students to liberate the female characters they encounter from the stereotypes to which they are confined; to examine women's relationships in the works they read; to analyze the nature and effects of a patriarchal structure in the assigned works; and to explore the influence of genre on the portrayal of women.

Let me demonstrate this critical approach with a few illustrations selected from the virtually limitless supply provided by even the most traditional canon. For example, Euripides' *Medea* can raise intriguing questions about the nature and effect of a patriarchal structure on the women confined within it. Initially, Euripides' chosen subject matter presents a formidable conundrum. His central tragic figure is a witch and a child murderer—a monster to the classical audience as well as the modern. Although Euripides cannot and does not attempt to absolve Medea of her guilt, he must, if we are to respond to the play with pity, fear, or indeed any emotion save horror, enable us to understand how she could resort to the extreme of murdering her own children. One approach is to recognize the extent to which her choices of action are limited by her position as a woman and a foreigner in a patriarchal system. Medea, hated by her father for betraying the secret of the fleece to Jason, rejected by Jason for another lover, and banished by Creon because he fears her, has few alternatives. In spite of her magic powers, she still must turn to yet another male, Aigeus, for sanctuary—a sanctuary which could not be guaranteed to her children. Thus her belief that her children will be punished for her guilt forms one reason for Medea's murder of her children. Seeing Medea as the victim of patriarchal tyranny does not explain the entire play nor does it absolve Medea of her guilt; it does, however, provide a means to resolve the dilemma of audience response. That one of my male students recently argued vehemently that Medea's concerns were petty and that she should simply overcome her problem by transcending herself indicates the need for this kind of feminist re-visioning.

Taking a cue from Lenz, Greene, and Neely, another illustration of the insight feminist inquiry can bring to a traditional male author can be provided by a reconsideration of the Gertrude role in Shakespeare's *Hamlet*. As Rebecca Smith points out, "Gertrude has traditionally been played as a sensual, deceitful woman."[15] In other words, most critics and directors alike have depicted Gertrude as the stereotypical temptress, destroying men in a self-centered search for her own satisfaction. However, although this view is consistent with Hamlet's view of his mother, he may not be the best judge of her character and action. A key question here is, why did Gertrude marry Claudius? Hamlet's answer in Act III, scene iv is desire. Yet nothing in Gertrude's own speech or action confirms this view. Might another, less stereotypical, possibility be her own need to have a role in a society which denies power to women outside of marriage and her need to have her attractiveness reconfirmed—Gertrude must be, after all, in her forties. The point is simply that the usual view need not be the only view. A feminist reading of Gertrude's human needs can broaden our understanding of the play.

I do not wish to argue that all works respond equally well to feminist inquiry, no matter how judicious. Marvell's "To His Coy Mistress" remains a seductive poem concentrating solely on the male experience. The same is true of Catullus's poems to Lesbia and, to a somewhat lesser extent, Ovid's *Amores*. However, to argue that women cannot respond to and understand these works would be to confirm the contradictory argument that male critics cannot respond to or understand Adrienne Rich or Sylvia Plath. That is a path toward critical separatism I, for one, do not wish to tread. As Annis Pratt argued in "The New Feminist Criticism," "a good critic will not withdraw her attention from a work which is resonant and craftsmanlike even if it is chauvinistic."[16] Though feminist inquiry can assist in re-visioning the canon and can be a useful tool in helping our students see traditional works from fresh perspectives, it cannot and should not become the sole critical technique to which students are exposed.

Judicious feminist inquiry can, however, provide not only fresh vision of the canon but fresh responses as well. By responding to the canon, I mean considerably more than the emotional gush with which female undergraduates often respond to their first exposure to women's writing. Although the intuitive reaction to discovering one's own experience explored in a work of literature is an exhilarating phenomenon which draws many

female students to a greater engagement with literature, it is also detrimental if one stagnates at that level. An emotional, intuitive response precludes rational critique, and rational critique pursued through rational discourse is essential for an intellectual engagement with a work of literature. (I am, of course, taking exception with the French feminists who argue that rational discourse is a male exercise).[17]

Josephine Donovan demonstrates the dangers of this approach in her afterword to *Feminist Literary Criticism*. Donovan argues that the yet-to-be-developed feminine aesthetic:

> may, in fact, be less "criticism" and more appreciation." . . . We will recognize that much of literary appreciation is a personal subjective experience, and that to brush off such responses as irrelevant is only to perpetuate the destructive antimonies drawn in Western culture between personal and public, emotional and intellectual, subjective and objective.[18]

Literary appreciation is the methodology of our grandfathers; subjective response is the gush of the undergraduate in the dorm room. What feminist critics and teachers must bring to bear upon the text and bring to light in the classroom is clear-eyed, tough-minded intellectual response to the cultural, social, and stylistic complexities of the presentation of men and women and what those portrayals reveal about humanity and its society. Furthermore, these questions must be applied to literature written by men as well as to that written by women.

Once again focusing on only one example among the myriad possibilities, Homer's *Iliad* is certainly a man's work centering as it does on men at war, separated from hearth, home, and hence, for the most part, women. However, a few women do penetrate this male preserve, and, although their roles are small, a look at them can provide revealing insights about men and women in Homer's time as well as in our own.

One is not surprised, for instance, to discover that Helen is regarded with almost universal contempt and condemnation by Greeks and Trojans alike. More revealing is Helen's own view of her role in the debacle. By most accounts, Helen is innocent victim, a pawn of fate, of the god's caprice, or of masculine ego. However, in Homer's treatment, Helen blames herself for the pain which Greek and Trojan bear. In a conversation with Hector she calls herself "whore, a nightmare of a woman." Both in this speech and later when she mourns Hector's body, she wishes that she never had been born to cause such grief. Granted, these are small scenes within the overall scope of the *Iliad*, and they represent Homer's male view of what Helen might feel. However, if one reads these lines against the larger context of Western culture in which woman is consistently held responsible for the maintenance of domestic harmony, Helen's sense of her own internalized guilt becomes part of a pattern stretching from Eve to the battered wife in 1985 who blames herself for her own battering. If we recognize that art does mirror life, then recognizing the internalization of guilt in Helen may provide one small clue toward understanding and unraveling the complexities of male-female relationships within contemporary society.

I am aware that I have made vast leaps with perhaps tenuous connections in this last illustration, yet my intention is to demonstrate the recognitions about ourselves as men and women which can arise from a feminist response to texts. Somehow I doubt that a traditional male reading of Homer's text would notice Helen's sense of her own guilt. Yet noting and thinking about that guilt reveal insights into Homer's attitudes as well as our own and hence can deepen our understanding of Homer and of the world we live in. Of course, numerous other examples could be offered of the insights to be gained by a feminist, intellectual response to a text.

In the last two sections of this paper, re-visioning the canon and responding to the canon, I have deliberately used illustrations from traditional male texts for two reasons. One is that, given the classroom context I have chosen (the core survey, period, and genre courses), traditional male texts must, by virtue of historical fact, dominate the curriculum. Thus, if we are to bring feminist perspectives to bear fruitfully on these courses, we must find a way to do so without distorting the texts themselves. The second reason is that I believe that if women's studies and feminist inquiry are to survive productively they must communicate their insights to a mainstream—in terms of both texts and audience. To insist on critical and textual separatism will condemn women to yet another generation of second class citizenship. But to use our classrooms as bully pulpits for the feminist creed will label us as, at best cranks, at worst propagandists. We will serve ourselves, our students, and the principles of

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women's studies better if we bring to the classroom feminist insights which are intellectually enlightened and ethically and emotionally balanced.

Endnotes

1. Joanna Russ, *How to Suppress Women's Writing* (Austin: University of Texas Press, 1983), p. 65

2. *Ibid*, p. 40.

3. Virginia Woolf, *A Room of One's Own* (New York: Harcourt Brace, 1929), p. 77.

4. Clement Wood, *Amy Lowell* (New York: Harold Vinal, 1926), p. 88.

5. Winfield T. Scott, "Amy Lowell After Ten Years," *New England Quarterly* 8 (1935): 329.

6. Van Wyck Brooks, *New England: Indian Summer, 1865-1914* (New York: Dutton, 1940), p. 536.

7. Horace Gregory, *Amy Lowell* (New York: Thomas Nelson, 1958), p. 207.

8. Winfield T. Scott, "Amy Lowell of Brookline Mass.," *Exiles and Fabrications* (New York: Doubleday, 1961), p. 122.

9. Ellen Moers, *Literary Women* (New York: Doubleday, 1976), p. 176.

10. Russ, p. 48.

11. Amy Lowell, *The Poems of Amy Lowell*, ed. Louis Untermeyer (Boston: Houghton Mifflin, 1955), p. 217.

12. Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," *On Lies, Secrets, and Silences: Selected Prose, 1966-1978* (New York: Norton, 1979), p. 35.

13. Carolyn Swift Lenz, Gayle Greene, and Carol Thomas Neely, *The Woman's Part: Feminist Criticism of Shakespeare* (Urbana: University of Illinois Press, 1980), p. 4.

14. *Ibid*.

15. Rebecca Smith, "Gertrude," *The Woman's Part: Feminist Criticism of Shakespeare* (Urbana: University of Illinois Press, 1980), p. 194.

16. Annis Pratt, "The New Feminist Criticism," *College English* 8 (May 1971): 877.

17. Mary Jacobus, "Is There a Woman in This Text?" *New Literary History* 1 (Autumn 1982): 138.

18. Josephine Donovan, "Afterword: Critical Re-Vision," *Feminist Literary Criticism* (Lexington: University of Kentucky Press, 1978), p. 79.

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